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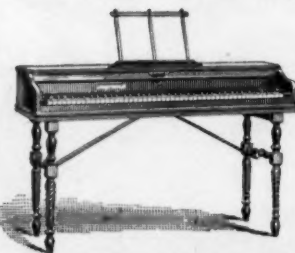
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Electrotypes of the pictures of the following named artists will be sent, pre-paid, to any address on receipt of four (\$4) dollars for each.

During a period of twelve years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Otto Roth	Victor Capoul	William W. Gilchrist
Ida Kleber	Anna Carpenter	Albert M. Bagby	Ferranti
Seubrich	W. L. Blumenschein	W. Waugh Lauder	Johannes Brahms
Christine Nilsson	Richard Arnold	Mrs. W. Waugh Lauder	Meyerbeer
Scalchi	Josef Rheinberger	Mendelssohn	Moritz Moszkowski
Trebelli	Max Bendix	Hans von Bülow	Anna Louise Tanner
Marie Kose	Helene von Doenhoff	Clara Schumann	Piloteo Greco
Alfred Grünfeld	Adolf Jensen	Ernst Cateniussen	Wilhelm Junck
Etelka Gerster	Hans Richter	Ravogli Sisters	Fannie Hirsch
Nordica	Margaret Reid	Franz Liszt	Michael Banner
Josephine Yorke	Emil Fischer	Christine Dessert	Dr. S. N. Penfield
W. C. Carl	Merrill Hopkinson, M.D.	Dora Hennings	P. W. Riesberg
Emma Thursby	E. S. Bonelli	A. A. Stanley	Emil Mahr
Teresa Carreno	Paderevski	Ernst Cateniussen	Otto Suro
Kellogg, Clara L.—2	Stavenhagen	Heinrich Hofmann	Carl Faelten
Minnie Hauk—2	Arrigo Bolto	Emma Eames	Belle Cole
Materna	Paul von Jankó	Emil Sauer	G. W. Hunt
Albani	Carl Schroeder	Jessie Bartlett Davis	Georges Bizet
Emily Winant	John Lund	D. Burnmeister-Petersen	John A. Brockhoven
Lena Little	Edmund C. Stanton	Willie Nowell	Edgar H. Sherwood
Murio-Celli	Heinrich Gudenus	August Hyllested	Grant Brower
Valesca Franck	Charlotte Huhn	Gustav Hinrichs	F. H. Torrington
James T. Whelan	Wm. H. Rieger	Xaver Scharwenka	Carrie Hun-King
Eduard Strauss	Rosa Linde	Heinrich Roedel	Pauline l'Allemant
Elene W. Everest	Henry E. Abbey	C. E. Haslam	Verdi
Jenny Broch	Henry E. Abbey	Carl E. Martin	Hummel Monument
Marie Louise Dotti	Eugene Weiner	Jennie Dutton	Berlioz Monument
Marie Jahn	Marion S. Weed	Walter J. Hall	Haydn Monument
Fursch-Madi—2	Teresina Tua	Conrad Ansoorge	Johann Svendsen
John Marquardt	Lucas	Carl Baermann	Johanna Bach
Edna de Lussan	Irma E. Morawski	Emil Steger	Anton Dvorak
Blanche Roosevelt	Leopold Winkler	Paul Kalisch	Saint-Saëns
Antonio Mielke	Cosanza Donita	Louis Svecenski	Pablo de Sarasate
Anna Bulkeley-Hills	Carl Reinecke	Henry Holden Huss	Jules Jordan
Charles M. Schmitz	Heinrich Vogel	Neally Stevens	Albert R. Parsons
Friedrich von Flotow.	Johann Sebastian Bach	Dyas Flanagan	Mr. & Mrs. G. Henschel
Fritz Lachner	Peter Tschalkowsky	A. Victor Benham	Bertha Pierson
Heinrich Marschner	Jules Perotti—2	Mr. and Mrs. Carl Hild	Carlos Sobrino
Edmund C. Stanton	Adolph M. Foerster	Anthony Stankowitch	George M. Nowell
Heinrich Grünfeld	J. H. Hahn	Moriz Rosenthal	William Mason
William Courtney	Thomas Martin	Victor Herbert	Padeloup
Josef Staudigl	Clara Poole	Martin Roder	Anna Lankow
E. M. Bowman	Pietro Mascagni	Joachim Raff	Max Alvary
Mrs. Minnie Richards	Richard Wagner	Felix Mottl	Josef Hofmann
Arthur Friedheim	Theodore Thomas	Augusta Ohrström	Händel
Clarence Eddy	Dr. Damrosch	Mamie Kunkel	Carlotta F. Pinner
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Adolf Henselt	Liberati	Ritter-Götze	Max Spicker
Eugene d'Albert	Eugene Strauss	Adele Lewing	Judith Graves
Lilli Lehmann	Anton Rubinstein	Pauline Schöller-Haag	Hermann Ebeling
William Candidus	Del Puente	Jean de Reszke	Anton Bruckner
Franz Kneisel	Joseffy	Marchesi	Mary Howe
Leandro Campanari	Julia Rivé-King	Laura Schirmer	Attalie Claire
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C. Jos. Brambach	Ferdinand von Hiller	Max Bruch	W. J. Lavin
Henry Schradieck	Robert Volkmann	L. G. Gottschalk	Niels W. Gade
John F. Rhodes	Julius Rietz	Antoine de Konaki.	Hermann Levi
Wilhelm Gerike	Max Heinrich	S. B. Mills	Edward Chadfield
Frank Taft	A. L. Guille	E. M. Bowman	James H. Howe
C. M. Von Weber	Ovide Musin	Otto Bendix	George H. Chickering.
Edward Fisher	Theodore Habelman	W. H. Sherwood	John C. Fillmore
Kate Rolla	Edouard de Reszke	Salgo	Helene C. Livingston.
Charles Rehm	Louise Natali	Victor Nesler	M. J. Nieselski
Harold Randolph	Rheth Wakefield	Johanna Cohen	Franz Wilczek
Adele Aus der Ohe	Carlyle Petersilea	Charles F. Treibbar	Alfred Sormann
Karl Klindworth	Carl Retter	Jennie Dickerson	Juan Luria
Edwin Klahre	George Gemlinder	E. A. MacDowell	Carl Busch
Helen D. Campbell	Emil Liebling	Theodore Reichmann	Alwin Schroeder
Alfredo Barili	Van Zandt	Max Treuman	Mr. and Mrs. Nikisch
Wm. R. Chapman	W. Edward Heimdahl	C. A. Cappa	Dora Becker
Montegriffo	S. G. Pratt	Hermann Winkelmann	Jeanne Franko
Mrs. Helen Ames	Rudolph Aronson	Donizetti	

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# The Musical Courier.

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NEW YORK, WEDNESDAY, JUNE 22, 1892.

**B**ERLIN WOLFF has been trying very hard to get his finger into that Viennese pie, but according to latest reports failed. He wanted to engage the excellent exhibition orchestra and its conductor, H. Graedener, for popular Philharmonic concerts at Vienna, but his generous offer was declined without thanks.

**T**HIS from the "Indiana Sentinel." The following exciting and extraordinary news is gleaned:

RICHMOND, June 18.—The Friends' Church at Odon is in a factional fight over the use of an organ in worshiping. At the meeting to-day the anti-organists were barred out, but they smashed in the windows, interrupting the services. Both sides will appeal to the courts.

And all this in the last decade of the nineteenth century, and in a civilized State.

It would not surprise us if they burned witches out there.

**F**ROM the London "Musical Herald" the following item is clipped:

The New York MUSICAL COURIER spells Handel's name Händel. No doubt this is the original form, but Handel deliberately discarded the modified "a" when he became naturalized as a British citizen. We wonder if the editor of THE MUSICAL COURIER speaks in ordinary conversation of "Hayndel," and if he does, whether people understand who is referred to.

The editor of THE MUSICAL COURIER does not pronounce Händel as "Hayndel," as anyone who has the most rudimentary idea of the use of German "Umlaut" on a would know. The editor of the "Musical Herald" should look up his pronunciation of the German a bit.

**T**HE old-fashioned German opera books are a perfect nuisance and an improvement upon them was greatly needed. The Reclam publishing house, therefore, is to be congratulated upon the step it has lately taken in bringing out newly printed, good, cheap and well edited libretti. Director Carl Friedrich Wittmann is doing the editing and it must be confessed is doing it remarkably well. His improvements and additions include the printing of the spoken dialogue in operas which contain it, the indication of the usual cuts, and above all minute stage directions which will be appreciated by many stage managers. At the head of each little volume the biography of the composer and many hitherto unpublished historic

data regarding him and the opera under consideration are printed, together with the house bill of the first representation and the news of how it was received. In this manner eighteen opera libretti have thus far been published and the good work will proceed up to Wagner's libretti, which cannot be reprinted until 1914, when they will cease to be the sole property of the Wagner heirs.

**T**HE London "Figaro" prefaces the opening of a season of opera in German which, according to cable reports, has since become one of the most successful artistic ventures the English capital has ever witnessed:

The most important event of the present week is the starting of German opera at Covent Garden. Save as to a few tentative performances in the midst of the Italian season German opera in German has not been tried since 1889, when, two expensive companies being permitted at the outset of the enterprise to compete with one another, Wagnerian opera in its native tongue was almost strangled at its birth. The present scheme, however, will start under far happier conditions.

Then in apparent juxtaposition to the above the "Figaro" in the next paragraph contains the following:

The Franco-Italian season is duly continuing, but it is curious that the largest audiences are attracted by Wagnerian operas, despite the fact that they are given in Italian. "Lohengrin," for example, on Thursday drew an enormous house, not only in the stalls but also in the gallery, that is to say, the most intellectual section of the audience.

Is there not a lesson for Messrs. Abbey & Grau contained in this London experience?

## HANSLICK AND WAGNER.

**T**HUS Henry T. Finck in the "Evening Post" on Hanslick's "The Beautiful in Music":

Another thing that has helped to make Dr. Hanslick conspicuous is the fact that he has for several decades been recognized as Wagner's most formidable enemy. He pronounced against all his works following "Lohengrin," treated Wagnerism as a disease and prophesied that there would never be another Bayreuth festival after 1876 and that the Nibelungen Tetralogy was impossible outside of Bayreuth.

The "Bayreuther Taschen-Kalender" for 1892, however, shows that last year the Tetralogy, or parts of it, were given in twenty-one German cities, while the whole number of Wagner performances in seventy-nine German and Austrian cities was 903, a gain of eighty-four over the preceding year. And as for the Bayreuth festivals, they are now given annually, and the tickets are all sold two months before the festival begins. In a word, Hanslick and his fellows have suffered a tremendous defeat, and he has wisely kept quiet for several years, after making the audacious announcement that he had never opposed Wagner, but only the Wagnerites.

In connection with the little treatise on "The Beautiful in Music" the amusing fact deserves notice that Hanslick and his admirers fancy that the edge of it is turned against Wagner, whereas in truth its cardinal doctrine, rightly interpreted, is a confirmation of Wagner's principal dogma. This cardinal doctrine is that music cannot express definite emotions, which is just what Wagner believed and what led him to insist that poetry should be added to music to give it a definite meaning or content. True Dr. Hanslick gives this doctrine a different turn by insisting that the content or substance of music is purely musical and cannot be anything else. He defines music as *tonend bewogte Formen*, or "sound forms in motion," which is about as valuable a definition as it would be to call painting "visual forms at rest."

## COLONNE AND VIANESI.

**T**HE well-known French critic, Theodore Massiac, in a recent issue of the Paris paper, "Gil Blas," draws the following trenchant comparison between Colonne and Vianesi as operatic conductors:

"We do not want to close this criticism without a few words about the *chef d'orchestre* and director of the music and of the rehearsals, Mr. Edouard Colonne. Well, the gentlemen musicians soon found out that they had no longer to deal with Mr. Vianesi. Vianesi, that extraordinary conductor! He used to gather his musicians around him, open his big score at the same moment that they would open their music, and not knowing any more about the work to perform than they did. 'Are we ready? Here goes!' He would lift up his arm, and then they were off, straight ahead to the end. Here and there a little ritardando, an occasional 'Piano!' 'Forte!' or 'Fortissimo!' or a 'Go ahead!' Two or three rehearsals like the one just indicated for the orchestra alone, two or three ensemble rehearsals and then came the general rehearsal. Things did not go very well, but the musicians liked it.

"Now with Mr. Colonne the thing is entirely different. Twenty-three rehearsals, as many for the orchestra alone as ensemble rehearsals. He marked the bowing and fingering for the strings himself, also the breathing for the singers and the phrasing for the woodwind and brass. Thus he obtained a marvelous ensemble which worked as if the whole body of performers were but a single person, and the work is so firmly established that to-day even Vianesi could come and conduct and all he would have to do would be to follow the orchestra and everything would go well. Colonne knows also too much harmony for

anyone to play under his nose 'Au clair de la lune,' even in the most furious fortissimo, without his becoming aware of the fact."

## CARRY THE GOOD NEWS.

**T**HIS cable dispatch from Harold Frederic, in London, in the "Times" last Sunday is indeed good news:

Even more notable, however, than Sarah's triumph is the furious stampede the Londoners suddenly made to listen to the music of Wagner. Ten years ago practically the same singers that Sir Augustus Harris now has were here and sang the Munich master to absolutely empty benches. Any man in the swim could have the whole row of stalls and boxes ad lib. if he would only undertake to find people to fill them. Now the booking must be done weeks ahead, and at "Tristan and Isolde" the other night not even standing room was obtainable. I should be sorry to suggest that this means that the English understand Wagner more than they did a decade ago. They really understand nothing whatever about it, but swarm now, as they stayed away before, solely because it is the fashion to do so.

## Tempora mutantur!

## THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA.

NOS. 126 AND 128 EAST SEVENTEENTH STREET, NEW YORK.

**T**HE annual entrance examination of the National Conservatory of Music, Nos. 126 and 128 East Seventeenth street, New York, will be held as follows:

PIANO AND ORGAN—September 12 and 13, 9 A. M. to 12 M., and 2 to 5 P. M.

HARP, CELLO AND ALL OTHER ORCHESTRAL INSTRUMENTS—September 15, from 9 A. M. to 12 M.

VIOLIN—September 15, 2 to 5 P. M.

VOICE—September 19, 20 and 21, from 9 A. M. to 12 M., 2 to 5 P. M., and September 21, from 8 to 10 P. M.

COMPOSITION—October 3 and 4, from 9 A. M. to 12 M., and 2 to 5 P. M.

CHORUS—November 2, from 8 to 10 P. M.

ORCHESTRA—November 7, from 4 to 6 P. M.

The object of the National Conservatory of Music being the advancement of music in the United States through the development of American talent, applications for admission into the classes of the conservatory are hereby invited. It is expected that positive aptitude shall be shown by the candidates for admission, without regard to the applicant's stage of progress, and that his or her desire to receive the instruction imparted in the conservatory shall be the outcome of a serious and well defined purpose. The successful candidates will enjoy the tuition of the best teachers that can be engaged, and, after graduation, will be afforded opportunities of making known their accomplishments, thus securing engagements.

The conditions of admission, as to fees, &c. (varying according to the classification of the pupil), are determined by the board of directors. Instruction in all branches will be given free to students whose talent and circumstances warrant it. The course embraces tuition in singing, operatic and miscellaneous; solfeggio and theory of music, stage deportment, elocution, fencing and Italian, piano, organ, harp, violin, viola, cello, flute, oboe, clarinet, bassoon, French horn, cornet, trombone, harmony, counterpoint and composition, history of music, chamber music, orchestra and chorus.

For further particulars address Edmund C. Stanton, secretary.

## LISZT REDIVIVUS!

**I**T reminds one of the good old days when Franz Liszt was in his prime to read the recent Paderewski recital. Here is the "Tribune" dispatch:

A remarkable scene occurred at St. James' Hall on Tuesday last, on the occasion of Paderewski's only recital in London during the present season. At the close of the program Paderewski returned to the platform five times and bowed his thanks to his enthusiastic audience. The applause continued and finally Paderewski's manager announced that the pianist was too fatigued to play again. This failed to appease those present, and repeated calls were made for Paderewski, who had withdrawn. He reappeared, whereupon the well-dressed mob invaded the platform begging him to play again. Reaching his seat with difficulty Paderewski performed Chopin's "Barcarolle," and then at the request of a young lady who was leaning over his shoulder he played one of Chopin's waltzes. The cheering broke out again and there was a struggle to secure a handshake from the artist. Infatuated, delirious ladies plucked the flowers from their dresses and handed them to Paderewski over the heads of those nearer to him. Finally he escaped to the artists' room in an exhausted condition. The recital netted over £1,000. Hundreds of persons who besieged the ticket office were turned away.

In the "Sun" we read this:

LONDON, June 14.—Paderewski has taken London by storm. His recital to-day at St. James' Hall was undeniably the greatest musical event of the season. There was an immense audience, the receipts being \$5,500. This is a figure that even Rubinstein never reached in London, and the event is all the more remarkable because "everybody is out of town." Society is at Ascot, and the politicians are all in the country preparing for the approaching elections. Paderewski complains of not feeling well, but he played to-day in superb style. The program was a representative



one from Bach to Liszt, and the audience evinced an enthusiastic appreciation of his rendition. Paderewski does not intend to play much in London this season, as he wishes to husband his strength until autumn, when he will make a tour of the provinces previous to sailing for America.

The "Herald" had this to say:

LONDON, June 15, 1902.—English people have not yet reached those heights of virtuoso worship which have been attained in Germany by the admirers of Liszt, who on one occasion had to wade ankle deep through roses in order to reach a piano, but they are not far behind, if one may judge by the unseemly conduct of Paderewski's audience at St. James' Hall to-day.

Anything more ridiculous can hardly be imagined. On returning to bow his acknowledgments Paderewski found himself the centre of a seething mob of delirious women, who pelted him with flowers and nearly tore off his coat in their efforts to grab him by the hand. One young lady, presumably in her desire to join in the pastime of mobbing the lion of the hour, fairly hurled herself headlong on the platform. The ovation finally resolved itself into a howling pandemonium, from which the poor artist was rescued by his friends.

Elsewhere one reads that the brilliant young virtuoso narrowly escaped suffocation at the hands (or arms) of a stout lady, who made no pretense of concealing her admiration. She simply tried to hug Paderewski, but failed in her fiendish attempt on account of the faithful alacrity of Hugo Goerlitz, who *immer fidel* guarded the popular Pole from the frenzy of the adoring mob. That other Polish favorite, Jean de Reszké, will have to look to his laurels if Paderewski plays again in London.

#### WOMEN IN MUSIC.

THAT constantly recurring and tantalizing question, women in music, has been the subject of innumerable wrangles and essays. Mr. A. Willhartz, a well-known musician and writer, of Los Angeles, Cal., has with infinite pain collected the following data on the subject, and the value of these researches is great. The essay is printed in full and was written to be delivered in lecture form last winter by Professor Willhartz:

In preparing a lecture on the subject of "Women in Music" I thought it would be well to leave the trodden paths of the last few decades and search—not in the lectures given and essays written on the subject since the time when I was a child, which is by the way some time since—but in the encyclopedias of music, and especially among the names which may be found in the highest form of music, in the dramatic branch, a bit of which is hereto appended.

While the following is not claimed to be a complete list of woman's works, yet it will tend to show that the sex can do something in music worth perpetuating. In addition to the list below there are full many a song not only inspired, but also written by woman. Thus may be found on the title pages of published music the initials of given names which in their cold muteness cannot proclaim the sex of the composer. Again, the prejudice which has existed from Eve's time up to quite lately against the literary bluestocking had much to do to discourage female composers from publicly acknowledging their works. It is but a comparatively short time that women were allowed to even sing in churches, or that a teacher could be found who would condescend to listen to the appeals of his female pupils who desired to be taught harmony and composition—and often when they did receive instruction in the mathematics of music it was given more for the purpose of satisfying a whim than to earnestly and systematically teach them the intricate rules of composition.

Anton Rubinstein, if what has been lately published of him be true, claims that woman has created nothing in music for posterity, not even a song. It may come to pass that some of the American musicians of the gentler sex may take up the gauntlet thus thrown down, and cite Johanna Kinkel, Claribel, Estabrook and many other composers of good songs to disprove assertions made from the rostrum almost daily that woman lacks the creative faculty, or is unable to fully grasp the many rules of music as far as it appertains to composition.

Name of Work and Character.	Acts.	Composer.	Year.
Agnes Sorel, Eng., Serious.	3	Becket, Miss G. A.	1896
Amazon, L., Fr., Serious.	3	Thys, Pauline (Mrs. Sebaul).	1845
Americana, L., It., Serious.	3	Amalie, Princess of Sax.	1830
Anacron, Fr., Serious.	4	De Beaumensiel, Miss.	1798
Angela, Fr., Comic.	4	De Gail, Mrs.	1814
Aradne auf Naxos, Ger., Singpiel.	1	Paradies, Maria Th.	1792
Atala, It., Serious.	5	Folville, Julietta.	1840
Au Pays du Levant, Fr., Ballet.	1	Jungmann, Mrs. F.	1890
Avventura d'un Giorno, It., Comic.	3	Asperi, Miss Ursula.	1847
Bella Fanciulla di Perth, It., Vaudeville.	4	Diaz, Lucilla.	1877
Belle Fermière, La, Fr., Farce.	3	Candelle, Amelie J.	1792
Cabaret du Pot-casse, Fr., Op-eretta.	1	Thys, Pauline (Mrs. Sebaul).	1878
Callirhoe, Fr., Serious.	4	Camlade, Cecile.	1838
Cas Diabla, It., Comic.	1	Amalie, Princess of Sax.	1830
Ces Magies, La, It., Serious.	3	Zillotto, Elisa.	1835
Cephale et Procris, Fr., Serious.	4	De la Guerre, Mrs.	1694
Chanson d'Aubepin, La, Fr., Comic.	1	Peronnet, Mme. Amelie.	1877
Chanson du Printemps, Fr., Op-eretta.	1	Sainte-Croix, Mrs. de.	1875
Ciro in Armenia, It., Serious.	4	Agnes, Maria Th.	1771
Cleopatra, Fr., Serious.	4	De Maistre, Baroness.	1865
Columbus, Sp., Serious.	4	Caseila, Donna.	1865
Comtesse Eva, La, Fr., Comic.	4	Grandval, Vicomtesse.	1804
Daphnis et Amathée, Fr., Pas-torale.	3	Guenin, Miss.	1735

\* Oldest.

Name of Work and Character.	Acts.	Composer.	Year.
Deutsches Monument, Ein, Ger., Cantata.	1	Paradies, Maria Th.	1798
Deux Augures, Les, Fr., Op-eretta.	3	Rouch, Alma.	1892
Diabla Rose, La, Fr., Comic.	3	Dejazet, Hermine.	1850
Donna, Una, It., Serious.	3	Amalia, Princess of Sax.	1811
Don Sancho, Eng., Masque.	1	Boyd, Elizabeth.	1780
Dreamland, Eng., Cantata.	1	Gabriel, Mary A. V.	1870
Dryade, La, Fr., Serious.	3	Perrier-Pilte, Marquise.	1870
Due Amiche, Le, It., Serious.	3	Seneca, Teresa.	1809
Echos de Rosine, Fr., Op-eretta.	2	Thys, Pauline (Mrs. Sebaul).	1840
Education d'Achille, L., Fr., Comic.	1	Thys, Pauline (Mrs. Sebaul).	1844
Elda, It., Serious.	5	Tirindelli, Giulia.	1877
Elisa ed Ernesto, It., Serious.	3	Amalie, Princess of Sax.	1825
Elvira, It., Comic.	3	"	1825
Enfernez-la! Fr., Comic.	1	Paigne, Mrs.	1867
Erwin und Elvira, Ger., Singpiel.	1	Amalia, Duchess of Weimar.	1776
Emeralda, La, Fr., Comic.	1	Bertin, Miss Louise A.	1836
Eufemio di Messina, Fr., Serious.	1	Uccelli, Mrs. Carolina.	1831
Evangeline, Eng., Cantata.	1	Gabriel, Mary A. V.	1873
Fauteuil de Mon Oncle, Fr., Comic.	2	Collinet, Miss.	1859
Fedelia, It., Comic.	2	Amalia, Princess of Sax.	1825
Fetes de Paphos, Les, Fr., Ballet.	2	Candelle, Amelie J.	1790
Fetes Grecques et Romaines, Fr., Serious.	4	De Beaumensiel, Miss.	1794
Flancée de Rosa, Les, Fr., Comic.	1	Grandval, Vicomtesse.	1804
Figlio Pentito, It., It., Serious.	3	Amalia, Princess of Sax.	1831
Flour, L., Fr., Comic.	3	Louis, Mrs.	1776
Forre der Amor Fraternal, Se-rious.	4	Amalia, Princess of Sax.	1827
Geist des Felsens, Der, Ger., Can-tata.	1	Amalia, Princess of Sax.	1830
Genies, Les, Fr., Ballet.	5	Duval, Miss.	1836
Gil Diaz, Fr., Ger., Serious.	3	Roche-Jagn, Miss P.	1840
Gui Manneering, Fr., Serious.	3	Bertin, Miss Louise A.	1836
Habit ne fait pas le Moine, Fr., Comic.	3	Thys, Pauline (Mrs. Sebaul).	1835
Haute au Moulin, Une, Fr., Op-eretta.	1	Ugalde, Delphine B.	1867
Heimliche Bund, Der, Ger., Se-rious.	4	Mueller-Gottenhofer, Mrs.	1800
Heritier sans le Savoir, L., Fr., Comic.	1	Thys, Pauline (Mrs. Sebaul).	1838
Héro et Leandre, Fr., Serious.	1	Holmes, Augusta M. A.	1873
Heureux Erreur, L., Fr., Comic.	1	Wulet, Miss.	1786
Heureux Stratagème, L., Fr., Vaude-ville.	3	Caroline, Miss.	1786
Ida, Fr., Comic.	3	Candelle, Amelie J.	1807
In Firenze, Sued., Serious.	1	Coloma-Sourget, Eugénie.	1864
Insubria Consolata, It., Comic.	3	Munklett, Helena.	1801
Jaloux de Soi, La, Fr., Comic.	1	Agnes, Maria Th.	1771
Jeune Militaire, Le, Fr., Comic.	1	Perriere-Pilte, Comtesse	1873
Jubilaeum, Das, Ger., Serious.	1	Roche-Jagn, Miss P.	1865
Jupiter et Leda, Fr., Op-eretta.	1	Wiesener, Caroline.	1840
Kanonenschuss, Der, Ger., Sing-spiel.	1	Lagier, Miss Suzanne.	1865
Lavinia e Turno, It., Serious.	1	Amalia, Princess of Sax.	1820
Leonora, Ger., Balade.	1	Walpurga.	1794
Letzte Zauberer, Der, Ger., Op-eretta.	1	Paradies, Maria Th.	17—
Lindoro, Ger., Comic.	1	Viardot-Garcia, Pauline.	1860
Little Red Riding Hood, Eng., Op-eretta.	2	Heriette-Viardot, Louise.	1879
Loup garou, Fr., Comic.	1	Beckett, Miss G. A.	1841
Lucette et Lucas, Fr., Comic.	1	Bertin, Miss Louise A.	1867
Lully, La Jeunesse de, Fr., Comic.	1	Deszede Florine.	1781
Madame de Rabucor, Fr., Op-eretta.	1	Roche-Jagn, Miss P.	1846
Mademoiselle de Launay, Fr., Comic.	1	Sainte-Croix, Mrs. de.	1874
Maire Paim, Fr., Comic.	1	De Gail, Mrs.	1813
Marchesino, It., It., Comic.	1	Rivay, Miss.	1860
Mariage d'Antonio, Fr., Comic.	1	Amalia, Princess of Sax.	1820
Mariage de Tabarin, Fr., Comic.	3	Gretry, Lucille.	1786
Mariage par Quiproquo, Fr., Op-eretta.	1	Thys, Pauline (Mrs. Sebaul).	1876
Matelot, Com. Com. Fr.	1	Sabatier-Blot, Mrs.	1865
Mauvais (El), Le, Fr., Comic.	1	Biagoli, Antoinette.	1865
Meprise, La, Fr., Comic.	1	Puget, Miss Luisa.	1836
Meprise Volontaire, La, Fr., Comic	1	De Gail, Mrs.	1814
Nativity, Eng., Op-eretta.	1	De Kerado, Miss de S.	1805
Nedjea, Eng., Op-eretta.	1	Mounsey, Ant. Caroline.	1855
Nell, Eng., Serious.	1	Thys, Pauline (Mrs. Sebaul).	1880
Nitocris, It., Serious.	2	Roche-Jagn, Miss P.	1865
Oreste et Pylade, Fr., Comic.	1	Agnes, Maria Th.	1771
Otto der Schuetz, Ger., Singpiel.	1	Thys, Pauline (Mrs. Sebaul).	1844
Palastadme, Die, Ger., Serious.	1	Kinkel, Johanna.	1850
Pallade e Marte, It., Serious.	1	Schmetzer, Elise.	1858
Paul et Julie, Fr., Comic.	1	Wiesener, Karoline.	1818
Pays de Cognac, Le, Fr., Serious.	1	Grimani, Marguerite.	1713
Penitente, La, Fr., Comic.	1	Roche-Jagn, Miss P.	1851
Perruque du Bailly, La, Fr., Comic.	1	Thys, Pauline (Mrs. Sebaul).	1838
Piccolino, It., Bouffla.	1	Grandval, Vicomtesse.	1808
Pirati, I., It., Serious.	1	Thys, Pauline (Mrs. Sebaul).	1861
Plaire, c'est Commandeur, Fr., Se-rious.	3	Grandval, Vicomtesse.	1868
Pomme de Turquie, La, Fr., Op-eretta.	2	Asperi, Ursula.	1843
Praxitele, Fr., Serious.	1	De Beaumensiel, Miss.	1792
Prince Noir, Le, Fr., Comic.	1	Thys, Pauline (Mrs. Sebaul).	1857
Pygmalion, Fr., Op-eretta.	1	De Vismes, Mrs. H.	1800
Quand Dieu est dans le Ménage, Fr., Op-eretta.	1	Dell Acqua, Miss.	1882
Quatro Rustici, I., It., Op-eretta.	1	Sainte-Croix, Mrs. de.	1875
Quentin Matsys, Holl., Serious.	1	Thys, Pauline (Mrs. Sebaul).	1861
Régina de Scotia, La, Fr., Serious.	1	Galloni, Adolfa.	1870
Rendez-vous Galants, Les, Fr., Comic.	1	Dell Acqua, Miss.	1884
Retour du Tasse, Le, Fr., Serious.	1	Tennstedt, Augusta.	1871
Rinaldo und Alcine, Ger., Serious.	1	Stuard-Stressa, Miss F.	1868
Rosa di Perona, La, It., Serious.	1	Roche-Jagn, Miss P.	1868
Roussalken, Les, Fr., Serious.	1	Sainte-Croix, Mrs. de.	1878
Sais, Fr., Serious.	1	Roche-Jagn, Miss P.	1875
Sardanapale, Fr., Serious.	1	Paradies, Maria Th.	1798
Sauille II, Serious.	1	Paradies, Maria Th.	1798
Schulamitcandidat, Der, Ger., Singpiel.	1	De Gail, Mrs.	1818
Séraphine, La, Fr., Comic.	1	Tarbo des Sabions, Mrs.	1864
Siege de Leyde, Le, Fr., Serious.	1	Amalia, Princess of Sax.	1825
Siegesfahne, Die, Ger., Serious.	1	Roche-Jagn, Miss P.	1860
Simple et Coquette, Fr., Comic.	1	Ferrari, Caroline.	1866
Sofia, It., Serious.	1	Agnes, Maria Th.	1771
Sofonista, It., Serious.	1	Perriere-Pilte, Comtesse.	1866
Sorcier, Le, Fr., Comic.	1	De Reyauc, Mrs.	1875
Sorcier de Seville, Le, Fr., Comic.	1	Grandval, Vicomtesse.	1860
Sou de Lise, Le, Fr., Op-eretta.	1	Stuard-Stressa, Miss F.	1877
Suocera, La, It., Comic.	1	Walpurga de Havarria.	1758
Thaestri regina, It., Serious.	1	Beaumensiel, Miss de.	1784
Tibule et Dinde, La, Ballet.	1	Amalia, Princess of Sax.	1817
Tod Jesu, Der, Ger., O-atorio.	1	Dell Acqua, Miss.	1884
Tonnette et Louis, Fr., Vaudeville.	1	Walpurga, Princess of Sax.	1784
Treasure, Le, It., Serious.	1	Viardot-Garcia, Pauline.	1867
Treasure of the Emir, La, Fr., Comic.	1	Roche-Jagn, Miss P.	1845
Trionfo della Fedeltà, It., Serious.	1	Amalia, Princess of Sax.	1820
Trop de Femmes, Fr., Vaudeville.	1	Ferrari, Caroline.	1857
Tuteur Dupe, Le, Fr., Comic.	1	Morrison, Christine.	1894
Uccelli parlanti, Gli, It., Cantata.	1	Kinkel, Johanna.	1845
Ugo, It., Serious.	1	Serow, Mrs. A. N.	1865
Ullans, The, Eng., Comic.	1	Perrier-Pilte, Marquise de.	1867
Unterbrochene Lustpartie, Ger., Comic.	1	Amalie, Princess of Sax.	1815
Uriel Acosta, Rusa, Serious.	1	Lemoine-Puget, Loka.	1869
Vacances de l'Amour, Fr., Comic.	1	"	"
Vecchiezza e Gioventu, It., Se-rious.	1	"	"
Veilleuse, La, Fr., Op-eretta.	1	"	"

Name of Work and Character.	Acts.	Composer.	Year.
Visitation di S. Elisabetta, It., Oratorio.	1	Grimani, Margherite.	1713
Vogel Cantata, Ger., Cantata.	1	Kinkel, Johanna.	1841
Widows Bewitched, Eng., Comic.	1	Gabriel, Mary A. V.	1867

The number of compositions directly influenced by women cannot even be guessed at. Many melodies and probably whole scenes were invented by wives, sisters, mothers and friends of the parties whose names appear as the composers of music.

Princess Amalia of Saxony has composed fifteen and Pauline Thys (Sebaul) thirteen works, the first with about thirty acts and the other with about twenty acts. Mrs. de la Guerre wrote a four act opera as early as 1694, and may be considered as the first female composer of dramatic music.

Of the 153 works above given we find fifty-five serious operas, fifty-three comic operas, seventeen op-erettas, six cantatas, six singespiele, four ballets, four vaudevilles, two oratorios, one each of farces, pastorales, masques, ballads and buffas.

Eighty-seven French, thirty-four Italian, twenty German, seven English, two Hollandese, one Russian, one Spanish and one Swedish compositions. There are fifty-four one act, eighteen two act, thirty three act, sixteen four act, six five act and twenty-nine compositions of which that part is unknown, which gives an average of two acts to each, these being at least as good a proportion as can be found in the 21,000 works of male composers as given in my forthcoming encyclopaedia.

The following will show the quarter centuries in which the works above named were written:

From 1675-1700.....	1	From 1825-1850.....	33
" 1700-1725.....	3	" 1850-1875.....	52
" 1725-1750.....	1	" 1875-1900.....	23
" 1750-1775.....	9		
" 1775-1800.....	17	Total.....	153
" 1800-1825.....	14		

The French predominate in the comic operas and ballets, while the Italian, English and especially the Germans wrote more serious and earnest music. Of comic compositions, there are seventy-five, of the serious seventy-eight.

#### THE RACONTEUR.

"Man will never be that which he can and should be until, by a conscious following of that inner natural necessity which is the only true necessity, he makes his life a mirror of nature and frees himself from his thraldom to outer artificial counterfeits. Then will he first become a living man, who now is a mere wheel in the mechanism of this or that religion, nationality or state."—RICHARD WAGNER.

I WONDER greatly that Henrik Ibsen, the Norwegian poet-dramatist and satirical preacher, has not tilted against the art ideal of this *fin de siècle* age. We all know that Richard Wagner disliked Wagnerism intently; that Robert Browning never attended a meeting of the Browning Society (if he could avoid it); that Charles Baudelaire wrote a ferocious pamphlet against the art for art school, and that Ibsen satirized Ibsenism in his "Wild Duck," but the abuse of music itself has not been thoroughly dissected except by such clear thinkers as Eduard Hanslick and a few others. Let me with my tiny quill jab the heavenly maid in her divine flank just a little bit. Now, don't you all think it is time to give your piano, your violin, your 'cello, your larynx, your music, in a word, a long vacation? "Hang up de fiddle an' de bow" said the wise African gentleman, and his advice should be taken to heart literally during the summer solstice. Why don't you give your fingers, your throat and your neighbors' ears a rest? Why don't you give your brain a chance to grow?

An indignant growl warns me that I am not practicing what I so frequently preach, *i. e.*, regarding music as an intellectual art. But I do; there is where I differ from all you people who rave about your sensibilities, emotions, &c., and who are enraged at Hanslick treating music from an intellectual view point and sternly refusing to consider it as merely a revelation of slobbering subjectivity.

It is because it is one of the most intellectual of all the arts that it makes such demands on your brain. You all indulge in too much music. You make yourself one sided, narrow, concealed, dogmatic and, worst of all, conservative. You don't know what is going on. You fancy because you have mastered a marvelously intricate art that the splendid achievements of science, the prophetic utterances of the poet, the scalpel of the dramatist, the miracles wrought by painters and sculptors are as naught. You build around yourselves a prison house of tone and leave not a narrow chink through which light from other dissimilar minds may enter. For shame on such artistic bigotry, indeed the "thraldom to inner (not 'outer') artificial counterfeits" as Wagner might just as well have written.

The days when a musician could say "I believe in Bach, Mozart, Beethoven" have gone by. He must know something of the world as well as counterpoint. He must be able to be among men something besides a solver of digital puzzles on the keyboard. If I sound importunate, impertinent, impossible, it is because I am *enraged* with the idea of universal culture, for the dissemination of ideas among



you. I know what you all say—"I read my Shakespeare, my Goethe, my Bible." A fine trio, but the last word has not been spoken by any man (the woman generally has that privilege), and while I don't urge you to read "Mr. Potter of Texas," nor yet Arthur Schopenhauer, there is much to admire, benefit by and be amused by latter day literature.

This summer promise me you won't read that new work by Professor Boojum on the "Fourfold Root of the Tonic and Dominant;" promise me sincerely you will not buy Jabberwock's "History of Musical Myths, being an inquiry into the origin of Parsifal's beard, and its correlatives, also a slight dip into the Polarization of Kundry's morals under the influence of the Divine Juice of Angermans." This last book will only worry you, particularly the attempt of the author to prove that Würzburger Hof Brau is better than Bayreuth beer. Avoid during the heated term all attempts to view the Wagnerian trilogy as an anticipation of Columbus' discovery. Refuse firmly to consider Amerigo Vespucci as the Beckmesser of discoverers and covertly sneer at the man who calls Mascagni a Bellini up to date. This latter theory should be relegated to the limbo of useless paradoxes.

Shun, as I say, all books about music—I can see Charles Lamb's fine curl of lip, as he views them—"things that call themselves books," cries Elia in fine indignation. Turn to the living founts, modern though they be, and slake your thirst with the curious water that there intermittently bubbles. Pray, don't be alarmed at the color, the taste or even the odor. This Pierian fount is not altogether undefiled; it cannot say with Richard Crashaw (slightly altered), "I have seen my God, therefore I blush." Demons come betimes to the source, and, peering therein, leave their evil images on the liquid mirror; but other faces, serene, beautiful, gaze gently, and we who humbly drink become intoxicated with the god-like draught and know that genius has visited this modern pool of Siloam.

Have you read Thomas Hardy's "Tess of the D'Urbervilles?" Have you read "The History of David Grieve?" Have your eyes become suspiciously wet as you perused Barrie's "A Window in Thrums?" If you wish strong meat for men go read Ibsen's "Doll's House," "Ghosts," "Hedda Gabler," "Rosmerholm," "Wild Duck." Don't flinch either because he treads on the pet psychical corns and bunions which infest your conventionalized soul. Don't whimper if you are slapped in the face, your favorite toy ideal snatched away from you and like a naughty boy you are turned to the wall of hideous fact and deprived of your emotional gruel that did so nourish your folly. Oh, dear! Ibsen is a terrible fellow. He is a Richard Wagner in literature. He is so uncompromising with humbug that, Heine-like, he finally mocks himself and you despair of ever solving the problem. Take my advice and don't try. Dolly is ever so much nicer with her stomach unripped, even if you know that she is full of sawdust.

But Ibsen is not all. Why not essay that most delightful of all books, Henry Fuller's "The Chevalier of Pensieri-Vani?" Its gentle dilettantism carries you along like an easy going carriage on the most delicate springs. If you want gore, gore, dire gore, by the bucketful go get Rider Haggard's latest "Nada the Lily" and revel in thrilling combats, slugging contests, according to Zulu prize ring regulations, and adventure, mystery and again adventure. If it is psychology you are after let me recommend "A Human Document," W. H. Mallock's new novel. I needn't remind you that "The Romance of the Nineteenth Century," one of his first efforts, is full of curiously delicate problems and speculations. The ethical novel is well to the fore this summer, and if Mrs. Humphrey Ward doesn't fill you to the brim with motives, conscience promptings, heredity and bits of delicious life (especially in Paris), then your capacity must be enormous.

"David Grieve" is worse than Robert Elsmere.

A pleasure, then, to turn to Marion Crawford's "Three Tales" or Edgar Saltus' "Imperial Purple." The latter is a piece of verbal virtuosity, a *tour de force* of color. The theme is damnably unpleasant, but Mr. Saltus has mastered his intellectual instrument so finely that he always gives us a thrill of wonderment, if not of gracious delight. Henry James, too, in his "The Lesson of the Master" will give you pabulum of a delicate sort, caviare, but agreeably biting to the cultured taste. A mordant pen his when he chooses, but his acerbity never wounds. His sarcasm is never brutal, rather elusive, but telling, nevertheless.

Clever collaboration may be found in William Sharp and Blanche Willis Howard's "A Fellow and His Wife." This book treats of art ideals and could be profitably read by musicians. Oh, yes, I mustn't forget my own book (only fools are modest, says Goethe). It is not out yet, but may be at any moment. You will recognize it at once by the fact that it treats of musical subjects, though no reference to music is made throughout. It will be in thirteen volumes (260 pages each), and after much reflection I have determined on a suitable and all embracing title. It is this; now steady; attention!

"How to know it all, or the life of a music critic: A

critical essay on the whys and wherefores of tone, by one who has never composed an opera, played a note of music or sang a song. An attempt at the elucidation of the Wagnerian music drama from the standpoint of Rum, Romanism and Rebellion, or why Dr. Parkhurst was not nominated in Chicago."

There, if that title doesn't reveal universal modern culture I will take to Croton water as a beverage forever and a day.

In all of the reviews that I have so far read of Hanslick's "The Beautiful in Music," *not one* has done the Viennese critic justice. They all claim that he denies to music the power of arousing the emotions. Now, he does nothing of the sort. Read the book for yourself and judge. His enemies raised this cry long ago, and did the book great harm; for who wants to read that birds can't fly? Just as Hanslick attacked Wagner by setting up a stuffed ideal of his own making, called it Wagnerism and proceeded to demolish it in the most supremely logical style. But Wagner's music is still with us, and Hanslick's straw man is forgotten. However, two wrongs don't make a right, and I read with amazement akin to amusement (or the other way if you wish it) in the "Evening Post" a review of "The Beautiful in Music" that was far from just.

Hanslick does not take a mathematical or formal view of music. It is not the only office of music to "represent the feelings" lemon squash aestheticism, that, utterly beneath the dignity of the art; the true beauty of music being its "specifically musical forms." What these forms are it is not necessary to state. Anything from a fugue to a ballade is music if it be beautiful music. Not always euphonious either. For the "Post" book reviewer to say that "Brahms has no power of emotional expression" is to raise the question: "What does the 'Post' mean by 'emotional expression?'" Some people thrill when they listen to "Annie Rooney," others at a Bach chorale. There be those among us who find in Brahms just that measure of noble music, calm, thoughtful, deep sounding and far reaching, that is as much "emotional expression" as all the theatric gasps of the modern school of dramatic music with its composers who always pose, whose music smells of the footlights, whose harmonies are as crass as their souls shallow.

The theatric school will always have its following, but to say of a composer who probes one's soul so deeply as Brahms that he has not the "power of emotional expression" is an untruth. There are other veins in music besides Hercules'. The "Post" also discovers that in nature may be found the germs of musical composition, another fallacy that Hanslick utterly disproves despite Herbert Spencer's theorizing about sexual selection among birds. But the cardinal mistake is putting in Hanslick's mouth something he never said. He denies music the power of expressing definite emotion, but he does not deny that it is not capable of arousing it. You are fighting about the effect, while he is investigating the cause. Take up your Hanslick and read him more carefully.

In conclusion let me remark *Cui bono?* I am tearing musical passion to tatters just after recommending my readers to keep cool, avoid discussions about music and to read fiction until September 15 next. I fear that the young lady who made uncomplimentary allusions about my feminine personality may be right after all. Wouldn't it surprise and tantalize you all if instead of being the burly male who is suppose to be responsible for this screed that I am a bitter female brain guiding his pen, *en fin* that the "Raconteur" is a woman. Oh, boundless speculation! How you males would wince! Well, who knows?—it might be so after all.

**From Copenhagen.**—At the gala performance which took place at the Royal Theatre in Copenhagen on May 26, in connection with the royal golden wedding, August Enna's opera "Hexen," was performed in the presence of the royal Danish family and their royal guests. The Norwegian composers, Mr. J. Svendsen and Mr. Ole Olsen, composed the music for the golden wedding festivities in Copenhagen. By the desire of the Danish Queen and the Crown Princess the Swedish singer Ellen Gulbranson-Nordgren and Mr. A. Odman, the principal tenor at the Royal Opera House in Stockholm, were invited to take part in the musical festivities. Mr. Odman, by the Queen's expressed wish, sang in "Romeo and Juliet," by Gounod, and in "Cavalleria Rusticana."

## THE FAMOUS New York Conservatory of Music,

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Music is nothing else but wild sounds civilized. Such the extensiveness thereof that it stoopeth so low as brute beasts, yet mounteth as high as angels.

MANY a "Venite" and "Benedictus," many a league of hymn and fathom of psalm, would indeed be required to materially benefit the inhabitants representing nineteenth century civilization that wallow in the strip of so-called "human" habitations lying between Canal street and the iron railings of the fine old Church of St. John on Varick.

Appropriations for singing school forsooth! My heart failed me for the first time since considering the subject! "Give us this day our daily bread!" "Clothe us in garments that shall cover at least one-half of us" would seem to be the only available chants of the district, while "wash me that I may be whiter than I am now" might serve as the daily canticle without harming either hymn or supplicator.

A half clad man stretched at full length on the hot, dusty sidewalk; swarms of uncleanly, degraded, half shapen boys, girls and babies; huge, coarse, slovenly women crouched like animals upon unswept steps; evil looking idle men, the odor of neglected pigs, to the very railing of the sanctuary, pitted by the shimmering leaves of the respectable old trees, shamed by the music of clean, busy, innocent birds among the branches, seemingly forgotten in the whizz of the Universe—such the processional quorum filing to the grand old gate of the temple.

The large tree shaded court that sides the ancient building is scarcely ever free from a troop of boys playing ball, whose merry voices penetrate into the rather dingy little chapel where their musical education is carried on. The room is like a school room, the high windows, desks, clock, blackboard, but the latter is covered with musical notes in place of figures. The pew-like seats are cushioned, and upon the long rows of desks, instead of geography and arithmetic, are volumes of oratorios, cantatas and masses, of which Spohr's "Last Judgment" and "Elijah" are uppermost and show use. Palters, books of prayer service and shelves laden with manuscript indicate the musical business of the place.

Mr. Geo. F. Le Jeune, the choir master here, is one of the apostles of surpliced choir work in the city, having at one time the showiest, most brilliant and impressive one in town. His musical services too, held regularly in the church, were an innovation and filled the church regularly to standing room. He has been the originator of many other important features in this line, since adopted by others in and out of the city. Of English birth, for sixteen years engaged in the work in this country, he has established a score of boy choirs in neighboring towns, where his services are always eagerly sought and well paid for. He is constantly instructing men in the art of training boy choirs. Meanwhile the character of his own choir remains much as it was, of exceptional merit. It is said of Mr. Le Jeune's boys that they have a longer choir life than most. Certain it is that the voicing is clear and large, perfectly smooth from top to bottom, with distinct enunciation, which he claims has much more to do with "carrying power" than is generally understood.

His choir consists of men and boys only, fourteen trebles, three men altos, three tenors, three basses. He would not object to young female voices, but would wish them to be first class. He has three rehearsals a week of one and a half hours each, the principal part of which time is given to special vocal training and enunciation. He is well satisfied with what he can do for the boys in that time. They learn notation, keys, and simple modulations, indirectly, in a year or so. Boys learn to read more quickly than men. He feels that boys have little realizing sense of what they gain and the parents still less. The training is worth much financially considered, and saves many a voice, yet people take it quite as a matter of course. His boys are paid from \$50 to \$400 a year.

He has never yet found a boy who could sing properly naturally; they must all be taught. The public school singing he considers specially disastrous. High voices are made to sing alto, low voices oversung and girls' voices generally strained and broken. In England this fact was recognized some time by a movement led by Mr. John Hullah to suppress all singing in the schools there. Here it is ten times worse and should by all means be either improved or prohibited.

The girls' choir is but a makeshift for that of boys. Rough girls are much more difficult to teach than rough boys; the voices are comparatively coarser and they are less amenable to discipline.

The eight printed choir rules governing the singers at St. John cover "strict decorum both standing and kneeling," no whispering, regularity (subject to fines of 2 per cent. and 4 per cent.), substitutes in case of sickness, vacation of four Sundays a year and the payment of salaries in May, August and November.

As to a school for the training of boys, Mr. Le Jeune thinks it would be an excellent thing if established, but



sees innumerable "logs" in the way. The endowments or bequests of some millionaires would be one of the first requisites. Of the churches he thinks that Trinity, with its superior appropriations and endowments, would be the one to set the ball rolling. His own idea would be to turn the parochial schools, which are unnecessary in a country of public schools, into training schools. Until public spirit is aroused to the necessity of superior vocal training a school is out of the question. Few people are alive to more than superficial musical effects. Indeed, the sight of surpluses is ample compensation to the average congregation for its appropriation.

The ordinary musical appropriation is ridiculously small compared with those of England. For example Dr. Stainer, of London, receives £700 a year, or \$3,500, with the addition of assistant organist and a fine house. Two thousand dollars to \$3,000 is considered here munificent, and for it a man is expected to do everything from dressing the boys to composing their music, and then people complain that he does not do more.

The difficulty of securing good teachers and the inevitable obstacle of "favoritism" would be sure to crop out to the measure's disadvantage. Still, the necessity is here and steadily growing. So is musical intelligence. Money is here in plenty; the spirit to devote it to human culture, rather than fonts, pulpits and altars, is all that is lacking.

The closer association of choir masters in the city for the canvassing of advanced musical matter, Mr. Le Jeune thinks impossible at present, at all events while men hold so many conflicting opinions on the subject. As well try to amalgamate the medicinal opinion of the day. Still in association they might at least discuss these different opinions and possibly a larger spirit might be developed. There are so many sides to every question, and no one is all right. Of all things there should be no pettiness in any musical department, nor indeed do I see how there can be.

As to the advantage of a musical rector to the choir, unless a man is proficient he is apt to be more or less of a nuisance, and how can one man in one lifetime accomplish theology and music?

The débonnaire vicarism of Mr. Richard Henry Warren does not admit the possibility of a choir boys' training school in the near future of New York. His "You just try stirring people up!" speaks volumes.

FANNIE EDGAR THOMAS.

## Two Artists of the New York Philharmonic Club.

MR. JOHANNES MIERSCH.

MR. JOHANNES MIERSCH was born in 1866 at Dresden. When ten years of age he commenced his musical studies and soon entered the conservatory of his native city, making rapid progress under the excellent tuition of Edward Rappoldi. In 1881 the Miersch family removed to the Bavarian capital, Munich, and there Johannes continued his studies at the Royal School of Music, receiving instruction on the violin of Louis Abel, and in composition of Rheinberger.

After graduating from this institution with high honors, he went to Dresden to play before the King of Saxony, who rewarded him with the gift of a two years' course of study at the Paris Conservatoire under the celebrated Lambert Massart, the teacher of the great Wieniawski. At the conclusion of this course, having been awarded a prize—an unusual distinction for a German at Paris—Mr. Miersch went back to Munich, where he appeared in concert with decided success. He also had the honor of playing at court, receiving from the Prince of Bavaria a diamond ring in recognition of his artistic ability. After a most successful concert tour through Germany and Switzerland, the young virtuoso accepted the position of concert master at the opera house in Graz, Austria. Subsequently removing to England he devoted two years to playing and teaching. The latter Mr. Miersch did with such excellent results as to receive from H. R. H. the Prince of Wales a diploma as royal examiner to the College of Music.

Last summer, while playing at Bayreuth, Mr. Johannes Miersch met Mr. Arthur Nikisch, the conductor of the Boston Symphony, who engaged him for his orchestra as first violinist.

Mr. Miersch has joined forces for next season with the New York Philharmonic Club as solo violinist. He is an artist of great technical as well as musical abilities, excelling equally in quartet and solo playing. The Philharmonic Club ought to be congratulated upon this valuable acquisition.

MR. PAUL MIERSCH,

violinello virtuoso, a brother of the violinist, was born at Dresden, one of the musical centres of Europe, where he began his studies at the Royal Conservatory. Later he went to Munich, where he graduated from the royal music school after studying under such renowned masters as Professors Werner and Rheinberger. Mr. Paul Miersch has since played in all principal cities of Germany, where his success as a virtuoso was a marked one. He also had the honor of becoming a member of the celebrated Wagner Festival Orchestra at Bayreuth, from which city he came to America.

Since his arrival here Mr. Miersch has won many admirers by his excellent playing, and the great earnestness of his style, which, combined with his youth, ought soon to gain him a foremost place in the hearts of all music loving people and admirers of his noble instrument.

Mr. Paul Miersch has accepted a very flattering engagement with the New York Philharmonic Club for the season 1892-3.

An excellent reproduction of these young artists' features will be found in this issue of THE MUSICAL COURIER.

## PERSONALS.

**Princess Karadja's Remark.**—The Princess Karadja, in her pleasant and readable book, "Etincelles," remarks that "not to be able to play the piano is a talent as charming as it is rare." Certainly the facilities and educational advantages of modern life open the way to the abuse of many good things. But there is another side to this notion—one of the many brilliant "flashes" in the Princess Karadja's entertaining book—there can be no objection to everyone possessing the charming talent of being "able to play the piano," any more than there can be no objection to everyone being able to write a letter. The real objection lies in the fact that most people play the piano badly, and as a rider one may add, many who try to play the favorite keyboard instrument would be doing better with some other instrument. Dr. Johnson heard a lady play a piece of music he was informed was "difficult," and he had the blunt frankness to say he wished it had been "impossible." The keynote of the matter might be expressed in the paraphrase "Not to attempt to play the piano upon slender qualifications and attainments is a talent as charming as it is rare." To know and to do that which is possible for us to do, and to avoid that which is impossible, is to possess artistic judgment of a very high order.—London "Musical News."

**Working on a New Operetta.**—Mr. G. W. Stratton, composer of "Laila," "Genevieve," &c., a resident of Berlin since November last, has been at work on a new operetta entitled "The Sleeping Beauty," the libretto adapted from the German fairy story "Dornröschen," by Grimm.

**Mrs. De Roode Goes to Rotterdam.**—Mrs. Eugénie De Roode, the pianist, who recently figured as one of the solo artists in the Albany Music Festival, sailed for Europe on the 11th inst. to remain until the latter part of October. She will revisit her home in Rotterdam, Holland, do considerable Continental traveling and spend the month of August at Bayreuth for the purpose of attending the Wagner festival performances.

**Walter H. Hall.**—Mr. Walter H. Hall, late of St. Peter's Church, Albany, has been called to the Church of the Heavenly Rest in this city as organist and choirmaster.

**E. A. MacDowell.**—Mr. MacDowell will, as usual, give lessons in piano and compositions during the summer every Wednesday at his residence, 13 West Cedar street, Boston, Mass.

**Mr. Floersheim Will Sail.**—Mr. Otto Floersheim will start on his annual trip to Europe on Saturday next. He leaves here with the New York Arion Society on the Wieland as special correspondent for the International Telegram Company, and will accompany the singing society on its artistic trip through Germany, touching the following cities: Hamburg, Berlin, Leipzig, Dresden, Vienna, Munich, Stuttgart, Frankfurt, Mayence, Bingen and Cologne. The latter city and the close of the tournée will by schedule be reached on August 1, after which date Mr. Floersheim will devote his time, as usual, to the European interests of THE MUSICAL COURIER.

**An Ovation for Enna.**—August Enna's new opera "Hexen," recently brought out with such immense success at Copenhagen, has just met with an equally favorable reception at Prague, where it was performed at the Stadt Theater for the first time on June 2. The audience were most enthusiastic, and the performers were called before the curtain some thirty times. The composer, who was present, received quite an ovation.

**The Mendelssohn Monument.**—The inauguration of Mendelssohn's monument took place on May 26 at Leipzig. Dr. Günther, director of the conservatory, made a speech, in which he gave a brief sketch of Mendelssohn's works and his merit in founding the conservatory, where he himself officiated as director and teacher. After the unveiling the "War March of the Priests," from "Athalie," was played. In the afternoon a concert took place at the Gewandhaus, where only the master's compositions were performed, Joachim playing in his usual charming style the violin concerto. The monument is of bronze and stands on a pedestal which bears the name of the composer, and on the back are the words:

"Edles nur künde die Sprache der Töne."

**An English Joke.**—Mr. Joker Barnby, already well known as a first-class musician, is now coming forward as a first-class wit. At the annual meeting of the Tonic Sol-fa College at Exeter Hall the other day, in referring to the advantages of the Tonic Sol-fa movable "Doh," he mentioned

"one system of solfeggi in which the 'doh' was a fixture. In the latter singers were all right so long as they kept to the key of C. But if they sang in any other they were quite at sea." Ha, Ha!—London "Figaro."

**Sic Transit Gloria Mundi.**—The jewels of the late Grisi, which are about to be sold by Messrs. Christie, of London, were collected by the eminent prima donna during her life, and after her death passed to her husband Mario, who, it need hardly be said, speedily parted with them. They ultimately came into the possession of Mr. Silvani the elder, and then to the late Mr. Silvani. That gentleman had intended to reset them in a modern style, in the hope that they might form a royal wedding present; but now that he is dead his executors have resolved to submit them to auction. Some of the gems are of the rarest character, and nearly all of them were given to Grisi by wealthy supporters of the opera and by crowned heads. Two of the jewels were presented by the late Tzar Nicholas, the hero of the pretty and pretty well-known story concerning Grisi's children. It will, however, bear repeating. The Tzar, meeting the prima donna and her children (one of whom, by the way, is now Mrs. Godfrey Pearce), laughingly inquired whether they were "little Grisettes," to which Grisi replied, "No, sire, they are little Maria-nettes."

**Kerker's Vacation.**—Mr. Gustav Kerker has given up his post as conductor at the Casino for the summer and will go to Europe for rest. The members of the orchestra at the house gave him a reception on Thursday, which began at midnight and ended at 6 o'clock Friday morning. His place has been taken by Mr. Paul Steindorff.

**They Like America.**—The De Reszkés arrived in London very late on Friday evening, May 27, and submitted to be interviewed many times on Sunday morning. Edouard had but little to say, but Jean talked with more freedom, and many of his views will be read with interest by the New York admirers of the famous brothers. While owning that they were very glad to see London and all their friends again (as they would probably have said of Paris, St. Petersburg or Vienna, if the reporters of those various cities had been interviewing them), they expressed themselves very pleased with their reception in New York.

America, Jean said, was "very big and very new—very new; lovely hotels and plenty of comfort and money; charming men who work and charming women who amuse themselves." Jean was also enthusiastic concerning the musical public of New York and describes his audiences as being immensely enthusiastic and very discriminating even at the afternoon performances, which were "composed entirely of ladies."

The difference between American and English audiences he explained by saying that in America they were much more demonstrative and expansive than they are in England. "When they are pleased in England they say so—yes; but they don't say it so freely as they do in America. Here they don't give men artists wreaths and that kind of thing, or wait for them at the stage door. For instance—but this is *entre nous*—and here Jean proceeded to give several amusing instances of this kind which he insisted should be kept secret, but they showed very plainly that there was a great deal of truth in the extravagant rumors that prevailed in New York concerning the popularity that Jean de Reszké obtained among his lady admirers.

The brothers said they returned to America for the winter, but before that they are going to sing at the Vienna Exhibition, perhaps in a Polish opera. They reappeared at the Covent Garden Theatre in "Romeo et Juliette" on Monday evening, and received a tremendous ovation from a crowded house—a reception which was accorded Emma Eames, whose impersonation of "Juliette" was as near perfection as a singer can attain to.—"Commercial Advertiser."

**A New Violinist.**—The German papers herald the advent of a new violinist of the first rank. His name is Alfred Krasselt; he is a native of Baden-Baden and is only twenty years of age. His recent tour of South German cities has been like a triumphal procession; everything he plays is encored. New Yorkers who have heard him predict that he will be the Joachim of the future.—"Post."

**Senger as Manager.**—Mr. Emil Senger, the well-known basso of this town, who hitherto has won honors on the concert stage and church choir lofts, will have an opportunity to utilize his early business training as well as his musical experience in the capacity of manager of the New York Philharmonic Club. If love of hard work and steadfastness of purpose, combined with knowledge of his business and a manly bearing are any criterion, Mr. Senger ought to be very successful, and we take pleasure in congratulating Mr. Eugene Weiner, of the New York Philharmonic Club, for acquiring this gentleman as an associate.

**Miss Weed.**—Miss Marion S. Weed, the well-known mezzo soprano, will sing in Hartford, Conn., June 29, the Governor's Foot Guard.

After a long and very successful season Miss Weed will go to her home in Rochester to spend her well earned vacation.

**He Goes to Vienna.**—Siegfried Deutsch, the well-known violinist, will spend the summer in his native city, Vienna. He leaves next Saturday on the Emo. He will return about the middle of September.



## HOME NEWS.

**Mapleson Opera Company.**—Marcus Mayer and Henry Mapleson have joined forces and will give English opera in this country next season, opening in Boston. Mr. Mapleson and wife leave for Europe on the City of Paris.

**For the New York College of Music.**—Mr. Victor Clodio, a tenor from Paris, and Mr. Paolo Gallico, a pianist, at present in Berlin, have been engaged by Mr. Alexander Lambert for the New York College of Music and will begin teaching in September.

**Agramonte's Lecture.**—Emilio Agramonte will read an essay on "The Qualifications of a Vocal Master" at the Cleveland meeting of the Music Teachers' National Association. With the exception of this short trip to Cleveland Mr. Agramonte will remain in New York all summer, teaching pupils from various parts of the United States.

**Special Train to the M. T. N. A.**—For the benefit of music teachers and their friends who desire to attend the Music Teachers' National Convention at Cleveland, Ohio, July 5 to 8, inclusive, arrangements have been made with the Pennsylvania Railroad to provide a through Pullman sleeping car, leaving New York, Monday July 4, at 6:30 P. M. due to arrive at Cleveland the following day at 11:40 A. M.

Tickets will be sold on this occasion at a rate of 1½ fares, or \$17.34 for the round trip. Sleeping car rate New York to Cleveland \$3 additional.

All persons in New York and vicinity desiring to attend the meeting should communicate as early as possible with the undersigned. H. W. GREENE,

Vice-President for New York of the National Music Teachers' Association, 21 East Fourteenth street, New York city.

**Amateur Opera.**—There seems to be a possibility of organizing an amateur opera club for the city of New York at last. If Miss Alice Lawrence takes hold of the affair, as she threatens to do, it will doubtless materialize, for Miss Lawrence is an indefatigable worker and capable manageress, and makes a success of whatever she undertakes to do. She is herself a singer, and has appeared in leading rôles in several operettas, and is of the opinion that New York should have a first-class opera club. If anything of the kind is organized it will be a bona fide amateur combination, and not the sort of thing that several professionals have managed at different times during the past few years for the purpose of making money for themselves on an "amateur" basis. The last attempt at "working the amateur racket" was a disastrous failure, the amateurs declining to be "worked," and the promised season of "amateur" opera with queer professional casts fell to the ground. There is a great field for this style of amusement in New York, and there should be a worthy rival to the Brooklyn organization in the Empire City. The number of charities for which the New York amateurs generously give their services each year would provide for such a club ample opportunities to play, and a change in the program of performances would not be amiss, for there has been a good deal of repetition in the amateur repertoire during the past season, excellent as the performances have been.—"Commercial Advertiser."

**Lenox Lyceum Closed.**—The Lenox Lyceum was closed last Tuesday night and the announcement made that Mr. Adolf Neuendorff's season of summer night concerts was postponed. The reasons given were that Director Neuendorff sprained his ankle about a week ago and found the injury so painful that he could not stand to lead the orchestra.

It was the general impression that the house was closed because it was not paying. The season opened very unfortunately on a wet night, and the audiences since then have been very small. It was Mr. Neuendorff's idea to give the concerts all summer with a different program every night, occasionally engaging a well-known singer.

A big cooling apparatus had been placed in the house and it was expected that the season would be a success. Nearly all the orchestra was composed of members of the Philharmonic Society.—"Herald."

**Unjust to the Marine Band.**—Washington, June 6.—Everyone who knows anything about the Marine Band is interested in the effort its members have been making to secure "retaining pay" from the Government, such as is paid to all other enlisted men of the army and the navy. The matter was brought before the Second Controller some time ago, but, although he acknowledged that no reason could be found in the statute why the money should not be paid to the men, he chose to send the case to the Court of Claims. There has been a consequent delay that is very unjust to the men. The decision of that tribunal in this case is expected weekly, but as the term is nearing the end there is an exasperating likelihood that the matter will go over until next season.

The law of 1872 fixed the pay of enlisted men of the army, and the same law applies to the men of the navy. To the amount it was provided that \$1 per month was to be added for the third year of enlistment, \$1 more per month for the fourth year, and \$1 more for the fifth year, making in all \$3 per month for the last year of the first en-

listment. This increase of pay was to be considered as "retained pay," and was to be held for the soldier until the date of his discharge, when, if his conduct had been good, he was to be paid the money.

There does not appear on the records of the navy or of the Treasury Department any reason why this money was withheld, and those who have searched the files can find no communication on the subject. It appears to have been one of those curious things that have just simply "happened." If the reluctant mind of the Controller can find no reason why the Marine Band should not receive their retained pay, it is pretty evident that the more liberal Court of Claims will put a more just construction on the law of 1872.

**They Are Artists.**—The Treasury Department decided about a year ago that musicians were artists and could not be debarred as contract laborers. Members of the Roumania orchestra which arrived here on May 14 from Hamburg under contract to play at the Eden Musée are sorry they are not legally regarded as contract laborers, as they want to go back at the expense of the steamship company.

Martin Sanalta, one of the Roumanians, called at Ellis Island and said that he and eleven of his comrades, including one woman, wanted to be sent back. He declared that when the orchestra was engaged the Hungarian band at the Eden Musée was on strike. The band compromised when they learned that the Roumanians were coming, and so the Roumanians were out of a job in a strange land. Only a few of them got work. Colonel Weber said he could not send them back, as they were artists.

**Half Pay When It Rains.**—The musicians who play in the public parks complained to Comptroller Myers that an injustice was done them by compelling them to report for duty when rain prevents them from playing. No pay is allowed them unless they play. The Comptroller said he would audit their bills for half pay when they reported for work and were prevented by the weather.

**A Valuable Work.**—That noteworthy subscription work, "Famous Composers and Their Works," edited by Prof. J. K. Paine, of Harvard, is to be put upon the press in September. As the distribution of essays and biographies has not previously been announced, I made inquiry yesterday regarding the allotment of work. Mr. H. E. Krehbiel will write an essay on American music; Mr. W. J. Henderson will write on the Netherlands masters and the development of counterpoint, Mr. L. E. Elson on music in Italy from Palestrina to Verdi. Professor Paine and Mr. Philip Hale have together written a biographical sketch of Beethoven, while Mr. Hale also contributes an article on Mozart. Prof. John Fiske writes the lives of Paine and of Schubert, Dr. John S. Dwight describes Mendelssohn's career, Mr. B. E. Woolf writes of Haydn and Mr. W. F. Apthorp of Arthur Foote.

Among the foreign contributors are a number of noteworthy writers on music—Dr. Phillip Spitta, of Berlin, who treats of Bach and Handel, Dr. Wilhelm Langhans and Eusebius Mandyczewski, of Germany; Oscar Comettant, Adolphe Jullien and Arthur Pougin, of France, and Edward Dannreuther and Dr. W. S. Rockstro, of England. Mr. Hale tells me that superlatives may well be used in describing the illustrations for this book. He is apt to be very critical in artistic matters, a privilege to which his knowledge entitles him, so that in view of his praise it would not surprise me to find a superb set of pictures between the pages of the work.—"Critic."

**Again.**—Charles E. Locke had a judgment entered against him last Saturday for \$900 in favor of Agostino Montegriffo.

**Thies.**—Albert G. Thies desires to announce that he will give lessons in the art of singing at Atlantic Highlands during the months of June, July, August and September: Voice culture and song; diaphragmatic control of tone; English school of ballad singing; Italian method. Special rates for professional pupils.

For terms, &c., address Albert G. Thies, Steinway Hall, New York city.

**"King Kaliko."**—"King Kaliko" has gone up the spout at the Broadway Theatre. A long suffering public refused to be bulldozed into listening to the verbal and musical (?) rot. *Hinc ille lachrymæ!*

**Hellmuth College.**—There has been a genuine carnival of tone at this college, of which Thomas Martin is the musical director. Pupils' concerts, piano recitals, farewell and commencement exercises have taken up the attention of the musical world of London, Ont. Mr. Martin is to be congratulated on the high class of music he presents.

**The American Conservatory of Music.**—The annual commencement concert and exercises of the American Conservatory, Chicago, took place at Central Music Hall on Friday evening last before a very large and highly interested audience. The musical part of the program was of an exceptionally high order and the different soloists were assisted by an orchestral accompaniment. Mr. J. Williams, of Dodgeville, Wis., played the Mendelssohn capriccio in brilliant style, and a trio for strings by Dvorak was finely played by three of the graduates of the violin department.

The feature of the evening was the excellent performance of Chopin's E minor concert by Miss Nettie Durno, a young Rockford miss of fifteen, who fairly electrified the audience. Miss Maggie White, of Valparaiso, Ind., performed Vieuxtemps' "Reverie" with much taste. The singing of the Misses Jayne and Harriet Aurelius was unusually good. After the music an address was delivered by the Rev. Floyd Tompkins, after which the director, Mr. J. J. Hattstaedt, presented the fair graduates with their diplomas and prize medals.

**A Song and Organ Recital.**—An artistically most successful song and organ recital was given before a highly enthusiastic audience at the Presbyterian Church at Greenwich, Conn., on Wednesday evening of last week, when the following program was interpreted by Miss Florence L. Bailey, soprano; Mrs. Anna Lankow, contralto, and W. Edward Mulligan, organist:

Overture to "Rosamonde".....Schubert  
W. Edward Mulligan.  
Solo, "Nymphs and Shepherds".....Purcell  
Miss Florence L. Bailey.  
Duo, "For in His own hand".....Mendelssohn  
Miss Bailey and Mrs. Lankow.  
Solo, "Ave Maria Stella".....Floersheim  
Mrs. Anna Lankow.  
Offertoire, "St. Celia".....Battiste  
Wm. Edward Mulligan.  
Songs—  
Indian Love Song.....De Koven  
Slumber Song.....Newcomb  
"Love Me Well".....Bemberg  
Miss Florence L. Bailey.  
Romanza from "Mignon".....Thomas  
Mrs. Anna Lankow.  
Duo, Venetian Boat Song.....Blumenthal  
Miss Bailey and Mrs. Lankow.  
March, from "La Reine de Saba".....Gounod  
Wm. Edward Mulligan.

**New England Conservatory of Music.**—Exercises of commencement week, 1892:

Thursday, June 16, in Sleeper Hall, Franklin square—Graduating exercises of school of elocution and college of oratory, 8 P. M.

Saturday, June 18, in Sleeper Hall—Concert of the orchestra class, assisted by the members of the graduating class, 8 P. M.

Sunday, June 19, in Shawmut Church, corner Tremont and Brookline streets—Baccalaureate sermon by Rev. W. E. Griffith, D. D., 7:30 P. M.

Monday, June 20, in Tremont Temple—Commencement exercises, 2:30 P. M.

Tuesday, June 21, in the Conservatory Parlors—Alumni reunion and banquet, and the trustees' reception to graduating class, 7:30 P. M.

**Minor C. Baldwin.**—The twelve organ recitals given by the well-known organ virtuoso Minor C. Baldwin in this city during the past season were the most successful artistically of any series given in New York.

**Arion's Summer Night Festival.**—Twelve thousand people went to Washington Park by invitation of the Arion Society last Saturday night to participate in the annual summer night festival of the society and to take leave of the 200 members of the society who will sail for Europe next Saturday on the steamer Wieland.

Mr. Richard Katzenmayer, president of the society, is at present in Germany arranging the program for his fellow members.

The following cable dispatch was received from him at the festival:

FRANKFORT, June 18, 1892.—Greeting to all the Arionites and a happy voyage across the ocean. KATZENMAYER.

A splendid musical program entertained those who attended the festival, after which there was a ball.

Among those present were: Mr. George Ehret and family, Baroness Zedlitz, Mr. Richard Weinach, first vice-president of the Arion; Mr. John B. Pannes, ex-president; Mr. F. A. Rockar, Mr. Kortum, Mr. R. Meyer, Mr. E. M. Burghard, Mr. August Rolke, Dr. Waterman, Mr. Theodore Killian and family, Mr. H. Allis, Mr. F. X. Rolker, ex-Excise Commissioner John Von Glahn and Mr. George Haupt. A lyre of white and red roses was presented to Von der Stucken by the society during the evening. There were also present at the leave taking representatives of the Arion societies of Newark and Brooklyn and of the Rheinischer Saengerbund.

**An Eberhard Concert.**—Dr. E. Eberhard gave a very successful concert at the Opera House, Holyoke, Mass., last week for the benefit of Miss Brackman, a native of that town, who had studied with him for the last season. She was assisted by the Grand Conservatory Young Ladies' Quartet and by the wonderful boy pianist Albert Buorge-meister, another of Dr. Eberhard's pupils. The audience was large and enthusiastic and the local papers pronounce the concert the best ever given in Holyoke. They express the desire of hearing Dr. Eberhard's artists again, promising their unlimited and enthusiastic support. At the urgent request of prominent ladies of Holyoke Dr. Eberhard will give a summer course in their city beginning July 7 and ending September 7.

**To Go with the Bostonians.**—Miss Bertha Waltzinger, the soprano of the Church of the Covenant, and W. A. Howland, baritone of the Church of the Divine Paternity, have



signed with the "Bostonians" for three years, beginning next September. These two singers are both pupils of Mr. F. E. Bristol.

**Sophie Fernow at Long Branch.**—Sophie Fernow, the pianist, will spend this summer at Long Branch, where she will divide her time between study and recreation.

**WANTED**—Professional organist and choir master desires position, quartet, chorus or boy choir. Thorough musician, fifteen years' experience. Will give references and testimonials. Address "L. A.," THE MUSICAL COURIER office.

**WANTED**—A position as musical director at a college or head of piano department, or teacher of advanced pupils at a conservatory; fifteen years of experience and continual success. "South," care of MUSICAL COURIER.

**WANTED**—A first-class soprano soloist desires a position in a church choir; has had ample experience. Address L. B., care of this office.

### Paris Musical Items.

PARIS, JUNE 8 1892.

**MUSICAL** news here in Paris is getting scarce as the warm weather sets in; concerts are getting fewer in numbers; the social season also has nearly finished. Yesterday the Fête des Fleurs was given in the Bois de Boulogne under the auspices of the Associated Press Club and was a very brilliant affair, many carriages being in line, trimmed with flowers and filled with pretty women in charming spring toilettes, conspicuous among them being Miss Lillian Devlin, the young Australian soprano, in a brougham trimmed with cornflowers and daisies; also Mrs. Hayward and daughters, of New York city. On Sunday next occurs the Grand Prix, which virtually closes the social season. The charity concert given at the Hôtel Continental on Saturday evening last was rather a failure, owing to a combination of circumstances. Melba, Mrs. Richard and Mr. Soulaire were all announced to appear, but Melba left for London unexpectedly, the other artists failed to appear, and the concert was given with the assistance of Sybil Sanderson, Baroness Blanche de Popper and Miss Brandeis, from the Vaudeville Theatre. Miss Sanderson was in very bad voice, her selection, the valse aria from "Mireille," being very badly sung, her trill at the end of the aria being attempted three times before she succeeded in finishing it. Mrs. de Popper was in splendid voice and made amends for the other shortcomings.

Marchesi gave on Tuesday P. M. last a matinée of duets and concerted numbers by members of her amateur classes. Conspicuous among the many numbers given were the duo from Rossini's "Stabat Mater" by Misses Reill and Mohl; also the duet of Rossini's, the "Regatta Veneziana," by Miss Pearl Howe, of New York city, and Miss Mohl. The close of the concert, however, was filled by the charming young singers Misses Auld and Boeckler, who rendered the duet "Per valli, per boschi" so artistically that they were obliged to repeat it, to the delight of the audience.

On Saturday evening last the members of the operatic classes gave scenes from several operas in costumes, assisted by Messrs. Piroja and Douaillen, from the Grand Opera, in the parlor of Marchesi's hotel in the Rue Joffroy, which she had fitted up as a miniature theatre, with stage, scenery and electric lights. The three salons (en suite) were filled by a representative audience, consisting of the crème de la crème of Parisian society, artists and representatives of the Paris press. The success of the evening was made by Miss Adams, a leggiero soprano from Cambridge, Mass., who sang the balcony scene from Gounod's "Romeo and Juliet," assisted by Mr. Piroja; also a scene and aria from "Le Prophète" by Miss Sterling, given magnificently, and showing the possibilities of her magnificent contralto voice. Miss Ida Scaila, a dramatic soprano from New York city, a pupil, if I mistake not, of Mrs. Ashforth, the vocal teacher of New York, rendered an aria from "La Juive" with much dramatic talent, and from her performance on that evening was engaged for the Théâtre de la Monnaie in Brussels for the next fall and winter season.

Miss Zabelle, the young Russian soprano, scored a success in the "Jewel" aria from "Faust." Miss Saville attempted the mad scene from "Hamlet," which was rather a disappointment to her many friends, comparison being made with that of Melba's, unfavorable to the young artist, which proved to be entirely out of her line and abilities. Miss Nita Carritte, of whom much was expected after her four years of study here, in her scene and duet from "Cavalleria Rusticana" showed to good advantage her good method and intelligent rendering of the very trying rôle, which she sustained finely; her acting and appearance were warmly complimented. Marchesi gives her final concert for the season at the Salle Erard June 25, at which all of her advanced pupils will take part. Miss Blanche Taylor, the young soprano (New York), has been suffering from a severe cold for the last four weeks and has gone to London for a few weeks, but will return to Paris to sing at the Marchesi concert at the Salle Erard the last of June. The comic opera of "Toto" has been announced at the Folies Dra-

matiques for the summer season. The repetition of Rossini's grand opera "Merowig" has been postponed for the present.

WILL TAYLOR.

### FOREIGN NOTES.

**From Berlin.**—The fifth concert of the Berlin Free Musical Union, which took place on the 9th inst., had the following interesting program:

- Zwei Chöre mit Soli für Frauenstimmen..... W. Freudenberg  
(a) Barcarolle aus der Oper "Marina Faliero." (MS.)  
Soli, Misses Rosa Paghelli und Auguste Rottig.  
(b) Feenruf, op. 30 (Bremen, Prager and Meier).  
Soli, Mrs. Pauline Freudenberg und Miss Ella Simmerlein.  
Chor-Abtheilung der F. M. V. unter Leitung des Komponisten.  
"Am Morgen," op. 12, No. 1 (Leipzig, Leuckart)..... W. Langhans  
"Das Veilchen"..... Johann Svendsen  
Miss Rosa Paghelli.  
Drei Klavierstücke..... W. Kuntze  
(a) Nocturne, op. 9 (Berlin, Carl Paz).  
(b) Menuet und Muset aus der Suite, op. 24 (desgl.).  
(c) "Sérénade Castillienne," op. 6 (Leipzig, Hofmeister).  
Mrs. Marie Mankiewicz.  
Drei Lieder..... W. Freudenberg  
(a) "An die Ungenannte," op. 29, No. 3 (Leipzig, Breitkopf & Härtel).  
(b) "Die Lerche" (MS.).  
(c) "Russische Liebesfahrt," op. 99, No. 1 (Leipzig, Breitkopf & Härtel).  
Mrs. Pauline Freudenberg.  
Melodie, op. 30, für Violoncell und Klavier (Breslau, Hainauer).  
Canzonetta aus der Sérénade, op. 19 (Berlin, Luckhardt)..... Victor Herbert  
"Spanischer Tanz" (MS.)..... W. Freudenberg  
Philipp Roth.  
Cavatine aus der "Königin von Saba" (Mainz, Schott)..... Ch. Gounod  
"Mit deinen blauen Augen" (Berlin, Sulzer)..... E. Lassen  
"L'Ardita," valse brillante (Mainz, Schott)..... Luigi Arditi  
Miss Adolphe Grimmer.  
Zwei Walzer für Klavier..... W. Freudenberg  
(a) "Gnomenzwiler" (MS.).  
(b) "Gratiella," op. 31 (Wiesbaden, Carl Wolff).  
Günther Freudenberg.  
"Asteroiden." Ein Cyklus von fünf Gesängen nach Dichtungen des Freiherrn Rudolph Prochaska (MS.)..... Rudolf Buck  
Van Gorkom.

**From Kitchen to Stage.**—Paris, June 7, 1892.—The artistic event at the Opéra Comique this evening was the revival of "Les Troyens," an opera by Berlioz, which failed twenty-nine years ago, there being at that time no musical education in France. This evening it met with immense and merited success.

The New York public is doubtless acquainted with this masterpiece, which will be heard everywhere and which forms a bond between the modern opera and musical traditions as found in the works of Glück. It is really disgraceful that a country which is possessed of such a masterpiece should have ignored its existence for so many years. The second act may certainly be ranked among the finest and purest works of art.

The revival is also interesting owing to the début of Miss Debat, known as Develin, who played the part of "Dido." She is a young girl seventeen years of age and a wonderful singer. Two years ago she was a kitchen maid in an inn at Meudon, one of the suburbs of Paris. One day a painter heard her sing, and, discovering that she had a beautiful voice, he made her leave the kitchen and caused her to be trained by a professor of music. The young girl made her first public appearance to-day and achieved a real triumph. Her voice is superb, being clear and unusually full and high. Moreover, she is a good actress, being not at all awkward, and she plays with ease the difficult rôle, before which even great artists tremble.—"Herald."

**Patti as Philanthropist.**—Patti's latest idea is to become a philanthropist on a large scale. She intends to leave the stage—of course after a season of "farewell" tours—and settle on her estate in Wales. There she will give free instruction in singing to many of the peasant girls who, she has discovered, have voices which would win for them European reputation. One feels a little sceptical about Patti's leaving the glories of her present existence to become a teacher. Probably her present engagement and her "farewells" will take enough time, however, to permit her withdrawing without as much sacrifice as seems to be involved at present.

**London at Bayreuth.**—The attendance at the Bayreuth Wagner Festival this year will be largely augmented by admirers of the composer, gained at the series of Wagner Musical Lectures given by Carl Armbruster, one of the Bayreuth conductors. These lectures have been delivered at the residences, among others, of Mr. and Lady Margaret Graham, Mrs. Russell Barrington, the Hon. Mr. and Mrs. Ivo Bligh and the Hon. Mrs. Mure, and at the ladies' department of King's College.

**Another.**—A new pianist, Isidor Cohn, gave a recital at the Prince's Hall, London, last week, and displayed good technic but little artistic feeling, in Brahms' sonata in C, op. 1; a sarabande and pascaille in G minor, by Handel; two of Schumann's intermezzi, op. 4, and items of Beethoven, Chopin, Mackenzie, &c. His best effort was a caprice by Stephen Heller, taken from Mendelssohn's "Midsummer Night's Dream" music.

**From the London "Figaro."**—Dr. Hubert Parry has just put the finishing touches to his new oratorio "Job," intended for the Gloucester Festival next September.

Mr. Ebenezer Prout is writing a special organ part for

Bach's funeral cantata, "Leibster Gott," which will be performed on the 20th by the students of the Royal Academy of Music.

Calvé will create the rôle of the heroine at the Opéra Comique in the opera "Rassia," which was left unfinished by Mr. De Laks, and has since been completed by Mr. Massenet.

The Leeds Festival committee have engaged a strong party of artists for their festival in October. It consists of Albani, Miss MacIntyre, and Miss Anna Williams, sopranos; Miss Hilda Wilson and Miss Marian Mackenzie, contraltos; Mr. Edward Lloyd, Mr. Ben Davies and Mr. Percy, tenors; Mr. Norman Salmond, Mr. Andrew Black, and Mr. Plunkett Greene, baritones. Some of the rehearsals for the festival are being conducted by Mr. Joker Barnby, and despite his connection with the Guildhall School of Music, it is not unlikely that, if any accident should prevent Sir Arthur Sullivan from conducting, the duty will be undertaken by that eminent wit. Sir Arthur by the way, has been staying at Teddington with Mr. Thomas Chappell, his publisher.

### BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER,  
137 TREMONT STREET, JUNE 18, 1892.

**MR. JAMES M. TRACY**, for many years identified with the highest in the musical life of Boston, has accepted the position of director of music at Highland Park Normal College, Des Moines, Ia., entering upon his duties early in the fall. As a teacher of the piano he has for at least a quarter of a century ranked among the first in this city, and only when he has left Boston will his influence in art be appreciated.

Sophie Zela, the Swedish prima donna, sails from Liverpool for Boston June 23. She has been singing on the Continent, more especially in her native country, for the past year with great success. Miss Zela (in private life Mrs. Edgar O. Achorn) will in the future make Boston her home.

### Those Cigarettes.

IN the issue of "Kate Field's Washington," June 8, this paragraph appeared:

At a fair held in New York city a package directed to one of the booths had just arrived. The wrapper being removed a cigarette box was disclosed, with the signature of Paderewski, the long haired and nimble fingered Polish pianist, across the lid. It was tied with a blue ribbon, and inside were three half smoked cigarettes. The inference, of course, was that these same cigarettes had once been actually between the lips of Paderewski, and that in consequence of that accident they would fetch a high price over the counter of the booth. Mr. Paderewski deserves credit for remembering, at the moment of his departure from this country with over \$5,000 of our dollars, the charity of a profession that is so closely akin to his own; but while he was about it could he not as easily have sent some of his shaving paper, or, better still, a few strands of his matchless hair—the authenticity of which would have been above suspicion? F. E. M.

The true story of that box of cigarettes that found its way to the Actors' Fund Fair is this:

In the first place I sent the box, and I tied it with blue ribbon and I put in the card which bore the great musician's signature. On the other side is my name, for that card of mine was the only available stationery at the time Mr. Paderewski gave me the aforesaid autograph. I came home from the West just two days before the time set apart for contributing to the fair expired. While West I had been offered repeatedly by an enthusiastic admirer of Mr. Paderewski \$25 for that box with the card that accompanied it, and I as many times refused the money, because being an admirer of the musician myself I wanted the souvenirs I had of his first trip to America. Both box and the semi-cigarettes came home with me. I had no money to spare when I arrived home and there was no time to make anything for the fair, and being a firm friend of the object in view and linked to the world of players by many ties, I bethought me of that box and autograph and the admiring friend who had offered over and over the \$35 for it. Because of my eagerness to do something for the fair and to help to increase the fund I tied that box with the blue ribbon, attached the card, wrote a letter to Mrs. M. A. Palmer, president of the lady board of managers, and inclosed it, with the letter of explanation, in a pale blue chocolate box. Now that is the story of the cigarette box. The idea of Mr. Paderewski's having sent such a contribution is too absurd to be for a second entertained by anyone who has ever met the musician.

WASHINGTON, D. C.

HELEN CORINNE BERGEN.  
—"World."

(Incorporated May 1, 1891.)

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### "The Vice-Admiral."

MILLOECKER and Grieg's nautical comic opera "The Vice-Admiral" (with the accent on the vice) was produced last Saturday night at the Casino. The English book is by John P. Jackson and is quite satisfactory, but the interpolations are numerous and slangy beyond measure. The music is not in Milloecker's best vein, but in the main it is bright, tuneful and neatly orchestrated. Jeff de Angelis was on hand with his chromatic legs and De Reszké voice and was genuinely and spontaneously funny. So was clever and versatile Harry MacDonough. Charles Bassett was the only person on the stage who made any pretense to artistic singing. The old favorites, Winnie Meyers, Mabel Potter, Villa Knox, Emma Hanley, Mamie Abbey and Jennie Reifferth, were in the cast. Mr. Paul Steindorf conducted in good style.

### Mrs. Ogden Crane.

MRS. OGDEN CRANE, the well-known vocal teacher, will pass her summer vacation at her own charming little home at Bayonne, N. J., instead of taking a trip to Europe, which she was compelled to postpone on account of the sudden death of her youngest son. Mrs. Ogden Crane has had a most successful season, averaging over a hundred lessons a week throughout, and will be obliged to extend her time in New York next season, where she will teach at her studio four days a week instead of two, as formerly; she has also been compelled to give up her Brooklyn studio on account of her time being so fully occupied in New York. Last season, 1891, Mrs. Ogden Crane brought forward at her Chickering Hall concert a number of her advanced pupils, among whom were Miss Edith Moss, Miss Rose Gumper, Miss Julia Stilling, Mrs. George Musson, Mrs. Alice J. White, Miss Grace Teets, Mrs. J. Murray and others, whose singing reflected great credit on their teacher.

This season, 1892, at the Criterion Theatre, Brooklyn, Mrs. Ogden Crane introduced several more of her pupils, among whom were Miss Roma Davey, Miss Hattie Diamant, Miss Blanche Trevey, Miss Bessie Letson and others, with great success. Many of these are teaching at the present time, occupying church positions, singing in concert, &c. A number of her pupils have gone abroad to study. Miss Levy and Miss A. Davis have already sailed, and Miss Roma Davey sails in July, taking with her a letter of introduction to Mrs. La Grange, with whom her teacher, Mrs. Ogden Crane, has advised her to study. They will all return in time to participate in the large concert for which Mrs. Crane is preparing to give early in the fall at Chickering Hall, on which occasion she will introduce a work which has never been given in this country, and she intends bringing forward more fine voices which she has under study—Miss Cecilia E. Way, solo soprano of the Lutheran Church of the Holy Trinity in Twenty-first street, between Fifth and Sixth avenues, and others. Mrs. Ogden Crane has attained her eminence and success as a teacher through her own conscientious efforts and devotion to the advancement of her pupils. She herself occupies the position of solo soprano in St. James' M. E. Church, 129th street and Madison avenue, which position she has filled for the past three years most ably and to the pleasure and satisfaction of all.

### The A. C. M. in New York.

THE annual examinations which were to have been held by the American College of Musicians from June 28 to July 1 are to come off in New York on the same dates and at the University of the City of New York. At the last annual meeting it was voted by the board of directors, in order to accommodate Western candidates, to hold the examinations for 1892 in Chicago. The time limit for the reception of applications having expired it turns out that the candidates are nearly all resident on the Atlantic Coast. There being no valid reason for compelling Eastern examiners and Eastern candidates to make the journey to Chicago it has been decided to hold the examinations in New York.

We are requested to announce that, owing to this change of base, Secretary Bonner (60 Williams street, Providence, R. I.) has been instructed to receive applications for examination up to June 28.

**A Charity Concert.**—Prof. Carl Baermann is to give a recital for a charitable purpose in Eliot Chapel, Newton, Monday, June 27, at 8 p. m. The recital is generously offered in aid of a bereaved family who are in great need—a widow and seven children. The father of this family met with an accident while rendering assistance to a neighbor whose house was burning, which resulted in lockjaw and death. Mr. Baermann at once offered assistance. The people of Newton are exceptionally favored by this opportunity to hear Professor Baermann and help him in his philanthropic purpose.—Boston "Gazette."

### Chopin.

(Concluded.)

GEORGE SAND had meanwhile become acquainted with him, and almost from the first began to exert that fascinating influence upon the susceptible artist to which more than one man of genius had succumbed. In 1838 his condition became alarming, and, the son of George Sand requiring a change of climate, Chopin went with her to Majorca, where her tender care for a time checked the progress of the disease which was slowly wasting his strength. Apparently restored to health he returned to Paris, and excepting his summer trips to her Castle Nahant did not leave it until 1848. It was then that the brief period of happiness, if thus we may call it, ended for Chopin. The erratic character of George Sand had led her to portray Chopin in one of her novels without the discretion due to the genius of the sensitive, suffering artist. This gave him such a shock that he ceased to care for his fast ebbing life. He went to London and for a time the warm welcome with which he was received by a nation so little given to demonstrations of feeling seemed to make him forget his great sorrow. But he persistently disregarded the advice of his physicians, and the climate proved so harmful to him that he returned to Paris a wreck of his former self.

From that time on he was rapidly sinking. All the watchful care and the tender nursing of his oldest sister, Louise, who had come from Warsaw on receiving the news of his sickness, all the delicate attentions with which his friends surrounded him were of no avail. He died in the arms of Gutmann, his faithful pupil, October 17, 1849. The handful of earth which nineteen years ago he had taken along from his mother country was, according to his will, spread over his coffin, and his heart, also in obedience with his last wish, was sent to Warsaw. What a touching tale of patriotism these facts tell! Two weeks after his death the memorial services in his honor took place at the Madeleine, and the funeral march from his B flat minor sonata was then for the first time played by an orchestra. From the organ pealed forth the preludes in G minor and E minor, and the requiem of Mozart, the composer in whom Chopin saw the ideal type, was performed with such soloists as Viardot, Castellan and Lablache.

This was the short, sad life of one of the most marked individuals in the world of music. We see in it no traces of that struggle of revolting youth, that *Sturm und Drang* period through which most great musicians had to pass. While others grope blindly through the dark in search for the path of glory he, with a most exceptional intuition, seemed to have at once found the field in which he was destined to achieve his greatest successes. Excepting three works for piano, violin and violoncello, a book of sixteen songs, and his works for piano and orchestra, he devoted himself exclusively to writing for the piano. He taxed its capacity to the utmost; even when he brings in other instruments it has the predominant part. Schumann regretted that Chopin, with a self restriction unparalleled in a master of his importance, had renounced to try the flight of his genius in the realm of greater musical forms, and to employ the powerful effects of large orchestral masses, confining himself altogether to the narrow circle of piano music, when his gifts seemed to destine him to influence the progress of art in general.

Liszt considers this self restriction an essential merit in Chopin, and only deplores the fact that it tended to lessen the fame of the great composer. He says: "How sincerely we must admire that unique devotion to beauty for its own sake which, making Chopin scorn the common tendency to distribute each bit of melody among a hundred performers, allowed him to augment the resources of the art by teaching to concentrate it into the smallest space. One is to-day apt to consider as composers worthy of a name only those that have left at least half a dozen operas, as many oratorios and several symphonies, expecting every musician to do all. This manner of estimating genius, which is essentially a quality, by the quantity and dimension of its works, no matter how popular it may be, is unjustifiable. \* \* \* Is Laroche-foucauld not a writer of the first rank because he contracted his 'Pensées' to a minimum of words? Are Uhland and Petöfi less prized as natural poets because they rarely went beyond lyric poetry and the ballad? Does not Petrarch owe his triumph to his sonnets?"

Thus speaks Liszt, a genius accustomed to work on a grand scale, the composer of a "Dante" symphony, a "Faust" symphony, of twelve symphonic poems! How different is this appreciation from Schumann's regret that Chopin limited his work to so narrow a circle! What composer can in the compass of sixteen measures give us the sweet simplicity of Chopin's prelude in A major, or within even a smaller range the plaintive sadness of that in C minor? Liszt continues: "One cannot study or analyze the works of Chopin without finding in them beauty of the highest order, sentiments of an entirely new character, forms of a harmonic texture as original as learned. His boldness is always justifiable; wealth, even exuberance, does not exclude clearness; peculiarity does not degenerate by becoming bizarre. \* \* \* His best works abound in com-

binations, daring, brilliant, enchanting, which disguise their depth beneath so much grace, their skill beneath so much charm, that one can hardly judge coolly enough to estimate their theoretical value."

Every student of harmony will see the truth of Liszt's remarks. The works of Chopin are full of chromatic and enharmonic modulations of rare chord progressions, which charm the ear of audiences and delight the analytic mind of scholars. In a theoretical work,\* which has recently been much noticed in the columns of European music journals, a work containing 1,500 examples from musical literature—beginning with Heinrich Schütz, the forerunner of Bach, and ending with Eugen d'Albert—Chopin is quoted eighty-six times, only four composers surpassing him in the amount of interesting harmonic material offered by their works—Liszt, Bach, Beethoven and Wagner. Such is the importance of Chopin the harmonist. As a master of form he is equally distinguished. He proves in his trio, his sonatas and his concertos his ability to move within classical barriers.

His preludes are miniature gems of tone poetry. The grace and abandon of his waltzes are captivating. His études, raised from mere technical studies to such of rhythm and expression, breathe a youthful vigor which is truly refreshing. His nocturnes, with their plaintive murmurs, their accents of despair, are endowed with a rich melodic ornamentation which seems to be founded upon the *floriture* of old Italian song, and yet how much superior, how much nobler! His scherzos, with their odd blending of capricious gaiety and fitful sadness, are masterpieces of harmonic coloring, particularly that in E major. His ballads, with their strange transitions from dreamy mirth to gloomy grandeur, from calm resignation to revolting passion, are full of dramatic force; for what else can one call the powerful contrasts in the F and F sharp major, the wonderful climax of the G minor ballad? His polonaises and mazurkas, the joint products of the musician and the patriot, are more than idealized dances; they are dance poems, embodying the noblest elements of the national spirit, the pride and bravery of the men, the grace and elegance of the women, painting with glowing colors their loves, their struggles, their sorrows, and their never ending grief for their downtrodden country.

One must have seen a polonaise danced in Poland; one must hear the funeral march played by Paderewski (that work of which a Polish exile once said to Liszt that it could not have been written by anyone but a Pole), or a mazurka played by Pachmann, to know what beauty, what depth is in those works of Chopin. We read of the nocturnes calling forth poems, of the polonaise op. 61 having suggested to a famous Polish painter a picture of rare sublimity of conception. Yet the language Chopin speaks is one the whole musical world can understand. Those varying emotions, those fanciful changes of theme, rhythm and color, are they not a truthful reflection of what goes on daily, hourly, nay every moment, with each beat of the pulse in every human soul? Very appropriately a work on Chopin alluded to by Liszt as having appeared about the time he wrote his book closed with the words of Shelley—

He was a mighty poet and  
A subtle souled psychologist.

If universality and originality of thought are genius, Chopin possessed it as much as his great biographer. Both had in them the divine vein, but in Liszt it had an inclination toward the demoniac, something suggestive of Promethean clay. Both were aristocratic in their habits, both were brought up and petted in the salons of the nobility; but Liszt was equally at home on the concert stage, behind the scenes of opera houses and in the club rooms of the artistic world, while Chopin, with singular timidity, avoided all contact with the world at large. Both were ardent in their love of liberty; but Liszt through his wandering life had become a cosmopolitan, while Chopin's heart mourned his life long the lost freedom of his unfortunate mother country. Both had that magnetic personal influence which in audiences kindles an enthusiasm bordering on ecstasy; but Chopin's delicate sensibility made him shrink from the public as from a monster whose rude touch would deprive his art of all charm.

Both threw aside the fetters of antiquated rules and poured the gold of their thoughts into new molds; both regarded the work of the past with as much reverence as those who boast of having never deserted the path which the classic masters had trodden. But both Chopin and Liszt saw that the classic forms had become a straitjacket, which threatened to stifle the spirit of the present, which loudly demanded recognition, and they broke these forms. Yet how different was their way of doing it. Liszt, the born dictator, soon stood at the head of the new school of music, and to the casual observer appeared the very personification of all that tended to revolutionize the realm of tone. Liszt, with his commanding presence, seemed born to take up the struggle against a whole array of philistines, and to issue from it as victor. Not so Chopin. His retiring, reserved disposition would not suffer him to become a leader in that movement. He embraced the same creed, but he worshipped in silence and solitude. His sympathy

\* "Harmonie und Modulationslehre," by Bernhard Ziehn (Sulzer, Berlin).



was with Berlioz and Liszt in their combat against fossilizing conservatism, but instead of loudly proclaiming his ideas he was content to see that they worked their way through the maze of prejudice and to be a practical exponent of them in his compositions.

In describing Chopin, under the guise of "Prince Carl," in her "Lucrezia Floriani," George Sand says: "He was like those ideal forms with which mediæval poetry adorns Christian temples. Nothing was more pure, more exalted than his thoughts, nothing more retentive, more exclusive, more devoted than his affections." Heine in his "Salon" writes of Chopin: "The influence of three nations is noticeable in his highly remarkable personality; he has adopted the best characteristics of the three. Poland gave him her chivalric sentiment, her historic grief; France her elegance and grace; Germany her romantic depth. Nature endowed him with a delicate, slender form, with the noblest heart, and with genius. Yes, Chopin is a genius in the true meaning of the word; he is not only a virtuoso, he is also a poet; he can give expression to the poetry in his soul; he is a tone poet."

What iterating influence that man must have had upon his circle of friends! Pure as the country air, which he so much loved to breathe, was the intellectual atmosphere in his salon! Men of different nationalities, of various creeds met there; representatives of all the arts, partisans of all schools; but there is no doubt that they were made the better for knowing him, for there was that ethical element in the individuality of Chopin which Wagner ascribes to music in general:

"Its inherent solemnity makes it so chaste, so wonderful, that it ennobles whatever comes in contact with it."

A. E.

From the London "Musical News."—Mr. W. Wesché's prize orchestral suite was played at the Crystal Palace on the 1st inst. and was very cordially received.

The "Gazetta Musicale di Milano" is much exercised by the popularity of "Ta-ra-ra boom-de-ay" in England and prints the tune in an issue of last month for its readers to judge of English music.

Some little time ago we stated that the Chamber Music Society of St. Petersburg offered a prize for a new string quartet, and some of our readers went in for this. We now learn that the first prize has gone to Joseph M. Weber, of Wiesbaden, and the second to Nicholas A. Sokolow, of St. Petersburg.

Bernberg's new opera "Elaine" is in choral rehearsal at Covent Garden. Mrs. Melba will create the rôle of the heroine and Mr. Jean de Reszké that of "Sir Launcelot." The English translation of the text has been made by Mr. Oudin. The "Light of Asia" is announced for the 11th instant.

Messrs. Novello have now issued Dr. Hubert Parry's short cantata "The Lotos Eaters," to be given at Cambridge on the 13th inst. A glance at the work shows it is full of fancy and invention, vigorous and yet possessing delicate graces. This new "new choric song" will still further enhance the reputation of the gifted Oxford Choragus.

The maximum variety in a piano recital program was apparently attained by Miss Clotilde Kleeberg on Wednesday afternoon at Prince's Hall, when she played fourteen pieces by thirteen different composers, ranging from Haydn to Grieg. As the pieces were skillfully selected and arranged, interest was well sustained, apart from the brilliant and attractive style of their performance.

"Tristan and Isolde" in London.—London, June 15.—Rose Sucher scored an immense success to-night in "Tristan and Isolde." She has been selected by Mrs. Wagner to sing "Isolde" at Bayreuth this year, to the "Tristan" of Mr. Vogl. Mr. Alvary, so favorably known in New York, is accepted here as a true exponent of Wagner, but his voice is not so highly thought of as that of De Reszké's.

The Borghese Library.—The sale of the Borghese library in Rome will release a lot of unknown and interesting music, it having more than 250 compositions of the first half of the seventeenth century. There are a great many operas, including the "Eurydice" of Caccini (1600) and Jacopo Peri, the "Dafne" of Marco de Gagliano, the "Aretusa" of Filippo Vitali and the "Morte de Orfeo" of Landi. There is also a large quantity of madrigals, villanelle, motets and airs by composers who flourished between 1560 and 1650, and whose names are now almost unknown.

An Exhibition.—A "London musical exhibition" is announced to be held at Prince's Hall, Piccadilly, from July 18 to July 30. Musical instruments of all descriptions—string, reed, brass and percussion—will be shown, and musical rehearsals, recitals and concerts will be given.

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NOTICE.—The New York College of Music will remain open during the entire summer.

## PRINCE ALFRED'S TEMPLE.

The New Hall for the Mendelssohn Glee Club;

OR

How the Winds Reared Our Palace.

'Twas a cold winter night, and the planets on high  
With wonderful brightness adorned the dark sky,  
The grand constellations like jewels appeared,  
And flamed in their majesty, honored or feared.  
Lo, our concert was brilliant, the club sang so well  
The audience seemed all entranced by the spell!  
All ye wild winds of heaven were awed by the power  
Of Mosenthal showed, for he dreamed of the hour  
Of music's supremacy, harmony rolled  
As though his baton mystic grandeur controlled.  
Ye winds then in council determined to meet,  
The cavern of Æolus formed your retreat;  
Ye longed to learn harmony, discord ye knew,  
The North Wind and Zephyr were now brothers true;  
When ye spread your wild wings with a rush and a roar,  
The Lipari isles echoed round from each shore.  
"Hail, brethren!" the North Wind then breathed in  
the hall,

"My bass is majestic, your anthem appalls;  
If kind Brother Zephyr's sweet music would rise,  
Our discords compel him to shrink from the skies."  
King Æolus smiled as he heard the complaint,  
And said: "When a youth would with mastery paint,  
He honors Apollo; bring Mosenthal here,  
And pray him instruct you, his genius is clear.  
Then fly, gentle Zephyr, and waft him to me  
Across the Atlantic and this azure sea!"  
Æolian harp murmured melody round  
While far Zephyr flew, and the leader was found.  
A wondrous baton then King Æolus formed,  
That awed the North Wind if he threatening stormed.  
Our Mosenthal soared on the wings of the breeze,  
That wafted him gently across the blue seas;  
Then Æolus met him and honored his might,  
And gave him the winds for true subjects that night;  
The magic baton should his bidding obey,  
If he would command till the winds learned the way.  
The storm's mighty anthem they sang with delight,  
While thunder and lightning adorned the grand rite;  
The chords were sublime and in majesty pealed,  
And fugue upon fugue mystic glory revealed;  
They seemed mighty rulers, and wild with the theme,  
All crowned the maestro as though in a dream.  
As when great Æneas by tempest was tried,  
And many a vessel was lost in the tide,  
The Mediterranean rose with the sound,  
The mountain of Æolus echoed it round,  
Till the stars sang the music that rolled through the  
night,

Where the moon sat enthroned in the firmament's light.  
A hero was soon by the harmony fired,  
And musical rapture his being inspired.  
Lo, a prince dreamed of chorals and music divine,  
While the stars and the winds wafted song o'er the  
brine;

He dreamed of a temple to harmony dear,  
For music seemed borne from each heavenly sphere!  
Zephyr sang of the woods and the buds in their bloom,  
When Spring and sweet music had banished all gloom.  
The North Wind responded and sang of the storm  
And how the skies trembled before his dread form;  
Then Zephyr sang: "Lo, a grand temple shall rise,  
Where song shall resound 'neath the list'ning skies!"  
He flew where our Clark in his slumber reposed,  
And breathed in his ear ere his eyelids unclosed:  
"Hail, Alfred! decree that a palace appear,  
The Mendelssohn's temple, thy purpose is clear;  
Let Robertson rear it and honor his name,  
Aladdin the architect, worthy of fame;  
While journeyings long shall perfect his design,  
King Æolus then shall a magic entwine;  
The wondrous baton he to Mosenthal gave  
Shall render each wind a true musical slave."  
Our hero awoke and determined to build,  
Aladdin he summoned, our architect skilled,  
And bade him repair to the ends of the world  
And view every wonder Art's glory unfurled;  
The winds might restore the invisible scene  
Where Sheddad created his palace, I ween,  
To Aden Aladdin the architect flew,  
The palace invisible gleamed on his view,  
Where halls of enchantment in beauty arose,  
The winds drove away all mysterious foes;  
Thy City of Brass, O Arabian Nights,  
He saw as he journeyed in wonderful flights!  
But now to far India bravely he hied,  
Where the Taj Mahal soared by the Jumna's fair tide.  
The beautiful building enchanted his gaze  
And seemed to deserve e'en celestial praise;  
The winds sang in chorus within the grand dome  
And glorious chords rolled afar o'er the foam.  
The wonderful mosques the Moguls reared with power

Delighted his gaze in this mystical hour.  
But soon the winds bore him to classical lands  
Where ruins of Greece towered high o'er the sands.  
Upon the Acropolis, hailed in his flight,  
He honored proud columns and temples aright:  
"Our palace," he murmured, "must rise like to  
these."

"And shall," gently whispered the wave and the  
breeze,  
"Call the dwarfs of Morocco to raise the grand walls,  
For metals they mine where the Atlas appalls,  
They honor thee, promise their secrets to tell,  
And build for Aladdin all swiftly and well."  
To Norway Aladdin then flew to behold  
The bright midnight sun, like an orb of pure gold.  
The dwarfs reared a palace on ice as he taught,  
It glowed with electrical light while they wrought.  
Then ruddy auroras adorned the dark night  
And soared to the zenith all glowing with light.  
Till the famed midnight sun rose to gladden the gaze  
And Spring seemed to rise from the earth with his blaze.  
With reindeer Aladdin drove fast in a sledge  
To hail the North Cape and the famed rocky ledge.  
The winds all appeared as he gazed on the scene,  
And praised the ice palace of glittering sheen.  
They sang: "It is grand, let thy temple appear  
Adorned with a splendor its founder may cheer.  
Twin pillars, like those of King Solomon's shrine,  
The dwarfs shall prepare to be borne o'er the brine."  
Thus murmured the winds as they blew round the  
scene

So dear to the North Wind of terrible mien;  
"King Olaf," all sang, "was a Christian king,  
Norwegians his prowess in arms ever sing,  
He honored this land where the winds love to dwell,  
We fight with the Northern Lights Olaf loved well.  
Let Mosenthal come and compose for the shrine  
Aladdin prepares for his music divine!"  
The ice palace rang as our leader appeared;  
He brought a cantata to fame now endeared,  
The Northern Lights honored the score with their  
name,

The winds sang it grandly, its measures proclaim  
How music and light for the mastery vie  
When fiery lances adorn the red sky;  
Then spirits of all the composers appear,  
And crown every hero who honors our sphere;  
Then grand Thanatopsis is hailed as sublime;  
While harmonies roll through the portals of Time.—  
Aladdin invoked all the winds to arise  
And waft him afar to our proud Western skies;  
The swift yacht Oneida appeared on the scene  
To bear the twin columns with nautical mien;  
Gallant Benedict wafted the dwarfs to our land  
To rear the fine temple our world shall call grand.  
The palace arose in the depths of the night,  
Like Norway's ice palace it dawned on the sight;  
Aladdin took Mosenthal's wand, as he waved  
The magic baton every singer enslaved;  
The temple appeared with a glorious form,  
And long shall defy every tumult and storm.  
Count Bourne then proclaimed it a wonder in truth,  
Where harmony's power should dazzle the youth.  
The winds reared the hall, which they honored with  
sound,

And sang as they triumphed the palace around;  
Till Mosenthal said: "Lo, a symphony soon  
I fain would compose by the light of the moon,  
And Alfred the Great is the name it shall bear  
To honor our prince with true harmonies rare!  
The Mendelssohn Club is the light of our eyes,  
And here shall new wonders of music arise."  
Come, Music, entrancing all hearts with delight,  
The world is enraptured and honors thy might;  
Euterpe, descend from thy far distant sphere  
And bless all the mortals who honor thee here;  
Ye Muses, appear in your glory divine,  
And charm, with Apollo, our beautiful shrine;  
Here harmony's waves shall prevail on life's shore,  
And melody's voices resound evermore!

JOHN WARD.

**BREITKOPF & HÄRTEL,**  
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## Proper Rhythm Interpretation.

IN reading a composition new to us we ought, among other observances, to carefully analyze its rhythm. The proper rhythm will help to lead to the right expression and impart character to the piece. Time indications as given on the note paper are a mere arithmetical order of the notes, showing that each measure is to contain so much value—no more, no less. But time measure, in itself a dead letter, enters into audible existence and is brought home to the perception of the mind through the sense of hearing by rhythm or accent. There is no reason why, with a cultivated ear, after closely listening a while to an intelligent rendition of a piece, we should not be able to decide the time measure that it is written in.

It is important to distinguish well between the mere metrical rhythm of a composition peculiar to each kind of metre with its sub-accentuation of groups or figures and what I call the "fancy rhythms" for phrasing and expression.

It is true the former, the metrical or "grammatical" accent, ought to underlie as the basis throughout, to be always kept in remembrance, and after deviations and vagaries to be always restored, as is the main key or harmony and tempo of the composition, in order to impart uniformity to the piece as a rounded artistic whole; but the latter, the fancy rhythm, is far more important for intelligent, fine felt interpretation, and calls for our best efforts and faculties.

There are conventional dance rhythms, the most common:

Gavotte, bourée and march, 4-4, accent on each quarter note; menuet, polonaise, 3-4, accent on each quarter note; mazurka, 3-4, accent on each, the first decidedly the strongest; polka, 4-8, accent on the first and third eighth notes; galop, 4-8, accent on the first only; tarantelle 6-8, accent on the first and fourth; laendler (schleifer), 3-8, accent on the first only. The "waltzer" (valse) has developed out of the older German dance rhythm, the "laendler," and acquired a more refined and cultivated form; moreover, for convenience and practical reasons valse are usually written in 3-4 measure, but the accent has remained the same as in the laendler, on the first beat.

If now these conventional dance rhythms are established facts how careful ought we to be to avoid their accents in the interpretation of more serious forms of composition, unless to mark them is the very thing wanted for a certain effect, occurring unexpectedly amid other rhythm, like the valse movement in Schubert's presto of the fantasy, op. 15, and in J. Kwast's Impromptu, op. 7. There is a tendency among some of our contemporary piano composers toward great freedom in rhythm and evading not only dance rhythms, but other commonplace rhythms, and this by all kinds of means and contrivances (notably Brahms, Jensen, Kwast, Paderewski and others). I heard once at a school the first part of Chopin's concerto in E minor, op. 11, performed on two pianos. This had been drilled first with the "tick-tack" of the metronome and then "ensemble" to the thumping of an inverted broomstick in the hands of the fair lady teacher; valse accent on the first beat so regular and even that it would have served for dancing in a "german." Now, apart from rubato tempo and a great variety of fancy rhythms in this piece, a metrical accent on each count rather might pervade this part—at least wherever it partakes more of the character of the stately polonaise, for a polonaise, interwoven with much romance, it seems to resemble.

I believe that the great principle of all rhythm in music is *tone quality*, inseparable from and depending on *tone quantity*. As a rule all measures in halves and quarters, whether in two or three metre, simple or compound, have an accent on each beat, the strongest on the first, but not as strongly marked as it is usually done.

There seems to me no doubt that the quantity of tone also conditions its quality, that each value has its own quality; of course neither quantity nor quality is absolute, but relative to tempo and shading, and subject to many other modifications and considerations. Do you suppose the choice of a metre—the writing in quarters and eighths instead of sixteenths and sixteenth notes—to be mere whim and caprice or unconscious haphazard work on the part of the composer? No; for rhythm's and tone quality's sake good composers choose with purpose and intent and after due deliberation just such metre and no other, and within it just such values and no others; their reasons may also be, but not necessarily so, practical ones, such as that white half notes grouped among black quarter notes and eighths are more conspicuous and therefore more likely to be held. The etude (VII. Tausig's edition) No. 9 in Peters' edition in "Gradus ad Parnassum," by Clementi, is written in 3-2 metre, tempo vivace, with groups of sixteenths; if he had expressed the same in 3-4 metre these groups would have been in thirty-seconds, with a tone quality and "leggiero" ripple not desirable. Think why Weber's momento capriccioso, Chopin's ballade in G minor, Rubinstein's op. 23, Scharwenka's op. 27 are written in 6-4 time and not in 6-8. When we find a "presto" and "molto vivace," by Mendelssohn, in 3-4 metre we might ask, "Why not in the compound 6-8, which is more suitable to fast

movement?" Because he distinctly wanted to convey his meaning in quarter qualities of tone and three accents for main rhythm, while 6-8 would have contained eighths qualities and only two accents. And when we find an andante in 6-8 metre and not in 3-4 it is distinctly for the same reason of rhythm and tone quality, and in order to modify the tempo somewhat and relieve the composition of its seriousness and heaviness. For intensity of tone Chopin designedly writes his impromptu, op. 36, in common time measure with four quarters in the measure, while he could express the same ideas in 2-4 metre with four eighths in the measure.

The largo tempo in Händel's celebrated offertory is sufficient to insure for the values in its 3-4 metre the quality of half notes. Wagner's "Pilgrim's Chorus" ("Tannhäuser") could and would perhaps have been written in 3-2 metre instead of 3-4, were it not for dramatic and stage effect and the circumstance that it has to be stepped to as well as sung. It is for the sake of tone quality that church music and hymns are usually written in  $\frac{3}{8}$  or  $\frac{3}{4}$  metres, moving in long values, avoiding the shorter ones; and so all music aiming at the grand and sublime. Rossini's "Cujus animam" in the "Stabat Mater" assumes more pathos through the 4-4 metre, and escapes the trivial tone which it would have had in 2-4 metre. But enough has been said.

A common error is to think that 2-4, 3-4, 4-4 metres with triplets in eighths to each beat are essentially the same as 6-8, 9-8, 12-8 metres; the rhythms differ less than does the tone quality, because the eighths in those quarter metres are not full genuine eighths, only a trifle more than sixteenths, and partaking more of the sixteenth's quality than that of the eighth; and thus a good accelerando can be produced in composition by a group of 2-8, then a group of 3-8 (triplet), then a group of 4-16; or groups of 2-16, 3-16, 4-32. In the above mentioned impromptu, op. 36, by Chopin, the eighths triplets become almost sixteenths, especially after the key has changed again into F sharp major, where the right hand joins the left in triplet playing, increasing to the thirty-second ripple, which is kept up until once more resuming—just before the end—the first theme with its impressive, intense tone.

We produce the quality of tones in piano playing by finger pressure and wrist action, with the occasional help of pedal; in singing by the breath; on the violin by the bow; by wind in many other instruments.

The piano contains but a dead mechanism, yet it will respond readily and we can create out of it beautiful tone quality by means of the live mechanism in our hands, through the agency of our mind and feeling. Wonderful and complex indeed is this quasi-organism of the piano; but wonderful, too, is our anatomy, that of the motors, fingers, hands, wrists, arms! Technique is the *conditio sine qua non*; perfect independence of these parts from each other and the ability at will or command to be active with some, while inactive or passive with others; great power and strength, endurance, combined with elasticity and lightness. This technique requires long, careful training, persevering, intelligent practice; it requires a natural growth and gradual, rational development; dumb contrivances ought not to be applied to force or hasten it. High finger raising—so much needed for emphasis and accent, for melody and legato chord playing—hinders and is quite out of place in fast, rippling, run execution, scales and arpeggios, or any fast passage work.

How often do pupils complain, "I cannot play a fast run!" Groups of short values, and especially runs, mean something as a whole, in their totality; the short values have little quality, and must not be singled out by high finger action or special pressure, unless indeed for some distinct purpose. A good way of practicing scales is with both hands at the distance of one octave apart, playing four octaves up and down; at first slowly, softly, evenly in touch and tone, slightly accenting the first tone of each four (thus ending exactly with an accent) and resting a while on the last or highest, and repeating this before descending; the fingers, well curved, ought to play on the cushion or fleshy tip of the fingers, not the nail, rising little, but evenly and entirely of their own effort without help from the hand or arm, with a quiet, passive and slightly elevated wrist, low elbows, arms moving freely and loosely in the shoulders, without swaying of the upper part of the body in the direction of the run.

So much about metrical rhythm and tone quality; little remains to be said about the composers' fancy rhythms; they are very plainly indicated by the composers themselves and especially in good editions of their works. Fancy rhythms are brought about by long values, into which sometimes appear several metrical accents contracted; by lengthening notes either for half their value by means of the dot, or for any amount by means of the tie, furthermore by rests—generally so slovenly and carelessly observed; by fermatas, by syncopated rhythm (and this by addition or contraction of values, with accent on the beats, or count or by division of the given values, with accent between the beats or counts); again, fancy rhythms are brought about by dislocating accents capriciously, placing the emphasis or accent mark almost anywhere, as fancy prompts the composer; or by marks as

these: sf. fz., swelling marks, which make the middle tone—the crest of the wave—the most emphatic; ritardando, rall., accel., and rubato affect the tempo, cresc. and dim., and other marks affect the shading; the composer can interfere somewhat with the conventional, metrical sub-accentuation of groups by means of uneven number of values, for instance triplets or three in one part grouped against two in another part or four against three, like in Chopin's Impromptu, op. 60, in the fantasy op. 49, and towards the end of his ballad opus 52; to sum up also to a certain extent by means of the staccato and legato marks. But no marks of all those mentioned are as useful to the composer or editor for this kind of rhythm, and are therefore more commonly applied than the slur marks; by means of these the composer can so effectually interfere with and materially alter the metrical, commonplace accent that the metre for a while becomes another than the one prescribed, as Schumann so frequently does. All these fancy rhythms ought to be made subject to close scrutiny and analysis, and be well balanced against the metrical accents; then the expression and phrasing cannot fail to be fine and correct, and the composer's ideas will stand out unequivocally clear and sharp.

Compare our art of phrasing music with the art of elocution in reciting poetry. In poetry, too, there is metre, the division into "feet," the quantity of syllables, the arsis, thesis, diaeresis and caesura, which bind poetical language into symmetrical form according to certain rules. But although this metre is underlying and never neglected, now comes the art of elocution and observes the construction, the punctuation, emphasizes, slights the unessential for the essential and by various contrivances and means tries to reveal the ideas of the poet. I have no doubt that the ancients, the Greeks and Romans, fine aesthetes as they were, did not recite their poetry as we do now—for instance, Homer's, Virgil's and Ovid's hexameters and Horace's odes, &c.—in a sing-song manner, strictly according to the metre; but I imagine that they too used the metre as the basis only, otherwise reciting rather in accordance with the meaning and expression freely and quite independently from the metre. It would sound very absurd were the modern elocutionist to stumble along in a stilted manner, scanning the metre in your regular school fashion, marking conspicuously the length and shortness of syllables; moreover declaiming uninterruptedly in the same strain with the same monotonous voice, unless, indeed, that very effect of monotony was wanted and fitted to the text.

In playing and singing the time measure, tempo, rhythms and phrasing all must conform to a certain image of the musical idea, which mirrors itself before the inner eye of the interpreter artist. He may touch it up, however, with his own individuality and subjective conception as long as these do not mar or conflict with those of the author's. To lay down definite aesthetic rules is a difficult task; they are those same subtle, indefinable, exquisitely sensitive oscillations of the musical mind, as those which in plastic art—more or less realistically or ideally—mix the colors on the painter's palette and guide his brush; which mold the sculptor's clay and direct his chisel; which prompt the actor, the mime, the elocutionist, the orator. There is much freedom! But, alas, where much freedom there is much error! Beware of this! What would be beautiful—the line is finely drawn—by the slightest exaggeration may easily turn into caricature, verging toward the ridiculous. Nor should the artist permit himself to be swayed like a reed in the wind by every mood which takes him, least of all to play or sing at random, following the spur of the moment, without a preconceived plan, an inner sketch, a "model ideal" before him! Mind, intellect, emotion and sentiment co-operate co-ordinately, not subordinately; they are wedded rather, the former the masculine element, the latter the feminine; a beautiful union!

Advice in conclusion: The composers know how to write, let us learn how to read! DR. HENRY HUBERT HAAS.

Zielinski at the M. T. N. A.—J. de Zielinski, the well-known pianist, of Buffalo, is booked for a piano recital of modern French and Russian composers on July 6, before the National Association of Music Teachers at Cleveland, Ohio.

Consolidated.—The Manuscript Society and the American Composers' Choral Union have consolidated. Emilio Agramonte will conduct all the choral works at concerts given by the new society. A suitable name will be given it at an early date.

Mr. Andrews' Anthem.—Mr. Addison F. Andrews has had accepted by Ditson & Co. a church anthem, "For, behold, I create new heavens," for tenor solo, quartet (unaccompanied) and chorus. Mr. Andrews will spend the summer in the White Mountains.

Exit "Robin Hood."—It seems a pity that "Robin Hood" at the Garden Theatre should be withdrawn at the very acme of its popularity. Never has an American operetta received such well deserved success. Not only the "Bostonians" but Mr. De Koven must spend their time clipping coupons as the result of the nightly raid on the box office. Mr. De Koven does not leave the city this summer, as he is busy finishing the "The Fencing Master," which will be produced next fall by Manager Hill, with Marie Tempest in the cast. He is also at work on another opera, consequently leisure he knows not.



## Correspondence.

## Philadelphia Correspondence.

PHILADELPHIA, June 17, 1899.

"L'AMICO FRITZ," the favorable impression of which deepens on each rehearing, is drawing excellent audiences to the Grand Opera, where it has had three performances this week. Tuesday evening "Trovatore" was given in good style, and on Thursday "Carmen" had its first performance of the season, with Mrs Koert Kronold as "Carmen," Marie Van Cauteren as "Michaela," Payne Clarke as "Don José," and of course Del Puente was as dashing as of yore as "Escamillo."

At the matinee Saturday "Rigoletto" is announced and on Saturday evening Donizetti's "Fille du Regiment" will be heard for the first time in three seasons. Next week's bills announce no less than seven operas. "Cavalleria Rusticana," "Don Giovanni," "Un Ballo en Maschera," "L'Amico Fritz," "La Pille du Regiment," "Carmen" and "Trovatore" will afford no lack of variety. Preparations are being made to give "Cavalleria Rusticana" and "L'Amico Fritz" on the same evening. This is an excellent idea, and as it will furnish an interesting opportunity for comparison between the two works.

For the lovers of the lighter works the Opera Bouffe Company, at the Park Theatre, furnishes excellent renditions from a frequently varied repertoire. An elaborate production of the "Grand Duchess" will be given next week, with Fay Templeton and a good cast. The weather rather hot for musical enjoyment.

A. H.

## Rochester Musical "Festival."

WHAT constitutes a "musical festival?"

The question was touched upon in a recent number of THE MUSICAL COURIER, and a full exposition of the subject would be of value to those who have no definite idea, and apparently to some who think they have.

Under the above title a series of three very enjoyable concerts were given June 9 and 8 at the Lyceum Theatre, the festival character of which may be judged from the programs which follow:

## FIRST CONCERT.

Jubel overture.....	Weber
"Fidelio"—aria, "Florestan".....	Beethoven
Mr. Andreas Dippel.	
"Foresters, Sound the Cheerful Horn".....	Bishop
"A Father's Lullaby".....	Wiske
Melourgia Society.	
Erzaerlung von "Lohengrin".....	Wagner
Andreas Dippel.	
Introduction and allegro for piano and orchestra.....	Godard
Mr. Constantin Sternberg.	
March and chorus from "Tannhauser".....	Wagner
"Ave Maria," ladies' chorus, with baritone solo.....	Gelbke
Solists: Emil Fischer; Constantin Sternberg, piano; Mr. C. E. Van Laer, organ.	
Sarastro's aria from "The Magic Flute".....	Mozart
Emil Fischer.	
Volklied, "Nun leb wohl, du kleine Gasse".....	Slicher
United German Singing Societies.	
Adrianos' aria from "Rienzi".....	Wagner
Mrs. Ritter-Goetze.	
Grand polonaise for orchestra.....	Liszt
Germanenanzug.....	Lund
Solists: Mrs. Ritter-Goetze and Emil Fischer. Grand male chorus and orchestra.	

As the curtain rose on the pretty stage picture presented by the 300 singers in evening costume with the orchestra in front, it was remarked that no attempt had been made to close up the gap made by the immense space over the stage. The stage of the Lyceum is as large and high as the body of the theatre, and it is very difficult for any sound to make itself heard from the back of the stage, because the noise inevitably goes up into the flies. This of course discounted any chorus work from the first.

The "Jubel Overture" by Weber, as given by Seidl's orchestra, was not excelled by anything they did, and was an ideal opening selection, putting the audience in a most enthusiastic mood.

Mr. Dippel established himself as a great favorite from the start and his two selections were warmly received. He declined encores, however, on both.

Melourgia never sang better, and the remark by a prominent member of the orchestra that his singing was "as artistic and expressive as any male chorus work he had ever heard" was possibly justified. Surprise was expressed at its having but one number on the program, but as Melourgia is busy preparing for its appearance at Syracuse at the New York Teachers' Convention it is more surprising that they appeared at all.

Mr. Fischer's rendering of Sarastro's aria from Mozart's "Magic Flute" was much superior to that of Mr. Novarra at the Patti concert. In view of his breakdown the next night it was unfortunate that he did not respond to the most enthusiastic encore awarded him. He was recalled five times.

The Liszt polonaise, the superb performance of which resulted in five recalls for the famous conductor and finally an encore, the fire scene from "Die Walküre" and Professor Lund's "Germanenanzug," conducted by the composer, were a fitting climax of a very enjoyable entertainment.

## SECOND CONCERT.

Prelude, "Lohengrin".....	Wagner
Aria, "Samson and Delila".....	Saint-Saëns
Mrs. Ritter-Goetze.	
Second Hungarian rhapsody.....	Liszt
Concerto for contra bass, with orchestra.....	Láska
Gustav Láska.	
For string orchestra.....	Gillet
"Entr'acte Gavot".....	Gillet
Walther's Aria, "Am Stillen Herd," from "Die Meistersinger".....	Wagner
Andreas Dippel.	
Intermezzo from "Cavalleria Rusticana".....	Macagnì
"Dream After the Ball".....	Czibulka
Three songs:	
"Dew is Sparkling".....	Rubinstein
"Longing".....	D'Albert
"Die Drossel sprach zum Fink".....	D'Albert
Mrs. Ritter-Goetze.	
Overture, "Tannhauser".....	Wagner
Spanish Dances:	
"Toreador".....	Rubinstein
"Gypsy Dance".....	Saint-Saëns
Malaguena.....	Moszkowski

The matinee program presented an unusually attractive list of favorites particularly in the orchestral numbers. The second Hungarian Rhapsody, of Liszt, was magnificently rendered. In fact a notable part of the orchestra's work in the three concerts was the Liszt numbers.

Mrs. Ritter-Goetze is a wonderful singer. Her style is nearly perfect and her voice under wonderful control and particularly pleasing among

the higher notes. All her numbers were well received, perhaps the most enthusiasm being excited over her three selections from Rubinstein and d'Albert.

Just why the management got Mr. Laska from Germany to play the contra bass can hardly be guessed. The instrument at its best is not adapted for solo work and does not deserve a place on such a program, and there are undoubtedly ten equally good players to be found in this country. He is undoubtedly a fine executant, but there was no music in more than one of his selections. Some people admire musical gymnastics, however, and considerable applause rewarded his gyrations.

No language can do justice to the witchery of the string orchestra selections by Gillet—both being familiar, added to the charm of their exquisite rendition. The three Spanish dances were almost equally well rendered.

## THIRD CONCERT.

Overture, "Leonora".....	Beethoven
Nachtlied (arranged by W. Pabst).....	Mendelssohn
Brautlied.....	Meyer-Oldersleben
Maennerchor-Liedertafel Society.	
Meditation, contra bass.....	Bach-Gounod
Cappriccio.....	Láska
Perpetuum Mobile.....	contra bass
Gustav Láska	
"Les Preludes," symphonie poem.....	Liszt
"Land sighting," male chorus, with baritone solo.....	Grieg
Emil Fischer.	
Prize song from "Die Meistersinger".....	Wagner
Andreas Dippel.	
Spring fantasy.....	Gade
Solists.....	Grand chorus and orchestra
Piano part, Mr. Sternberg.	

This program, as originally made up, included Vierling's "Dancing Song," Rezia's aria from "Oberon," by Weber, and Wagner's prelude and "Isolda's Death," but owing to Mrs. Mielke's absence they had to be omitted. Mr. Fischer was announced to sing Schubert's "Wanderer" in place of one of them, but after singing a few bars suddenly left the stage, his voice being in bad shape; leaving but seven of the ten original numbers.

In the orchestra work the Liszt selection was most beautifully rendered, and the audience was delighted after four recalls to see Seidl take up his baton for an encore selection. "Siegfried's Death," from "Gotterdammerung," was about the finest selection of all given by the orchestra, and was rapturously applauded.

In the "Prize Song" from the "Meistersinger" Dippel did his best work of the three concerts. He rewarded the evident appreciation of the audience by a beautiful performance of Becker's familiar "Springtide." It is safe to say the song was never better sung in Rochester.

Grieg's magnificent male chorus "Land Sighting" was grandly sung, the orchestra and the voices being held together and supplementing each other perfectly.

Leaving out of consideration the disappointments which sickness caused and the necessarily ineffective work of the large chorus, the concerts were an artistic success, and there is little doubt that should Mr. Seidl come again under his own or any competent management the result would be a profit instead of the large loss which has resulted from this effort.

Some years ago Rochester was the home of John Lund. His success is well known. He could not stay long, however. The same amount of energy and work was worth more to him in Buffalo than in Rochester, and there he went, leaving musical interests in this city still in Egyptian darkness, looking for another Moses to lead them out. Directors there are in abundance, all with singular unanimity deprecating the effect of petty jealousies, which have so far prevented a successful step forward, not one apparently appreciating that he was doing his best to keep it up.

When, after eight years of success, the Mendelssohn Society quietly died on his hands, the fault was not laid at Professor Pabst's door, and, therefore, when a "great musical festival" was talked up, "all the people cried, Amen!" Thirty prominent business men subscribed a guarantee fund, and everyone seemed willing to help him. With everything in its favor, the so-called "festival" was a financial disaster, and will scarcely be attempted again.

As might be expected from the management, although the German element was not represented among the subscribers, what the "Herald" aptly demonstrated "the Teutonic trend of the text of the other songs" was only broken by the double number sung by Melourgia the first night. Not that German music is not good, but creditable choruses have been written and composed by Americans and Englishmen, and decent translations have even been made of Wagnerian solos.

Nothing but the \$5 and \$2 course and single tickets were advertised until the day before the first concert. This kept away from 1,000 or 1,500 persons who were very anxious to hear at least one concert.

What in the business dealings of the subscribers would have been called dishonesty was exhibited in advertising. Antonia Mielke until the last day, when it was known for some time that she would not appear. The management gave sickness as the excuse. Cincinnati papers of June 3 gave a criticism of her singing there the night before. The feeling of resentment was not mollified by Fischer's unexpected fiasco the last night.

The discourteous treatment of some of the singing societies by the management was as unprecedented as unnecessary.

Wastefully extravagant in some expenditures, they were absurdly parsimonious in others. After donating hundreds of dollars' worth of advertising to the scheme, the papers, at the last moment, had to go and ask for seats, which were, fortunately, abundant.

A scheme like this needs sound financial backing, and that, coupled with shrewd business management, will succeed even in Rochester. Hardly a prominent musical event this season has failed to bring in good returns.

At the Patti and Paderewski concerts, although they came within a week of each other, the halls were packed. Melourgia always sings to crowded houses. Damosch and Gilmore both drew well, and the Thomas orchestra played to the capacity of the Lyceum Theatre.

What a pity, then, that an affair of such moment to the musical interests of Rochester should fail through poor management, when even moderate success means an annual festival and failure makes financial backing almost impossible to get.

A large audience greeted the Henschels on their introduction to Rochester. It expected much and was not disappointed. The entertainment was delightful in every particular. A more charming singer than Mrs. Henschel could scarce be found, while the fire and vigor imparted to "The Grenadiers" of Schumann by Mr. Henschel being only comparable to Anton Schott's rendering of that well-known selection six years ago, and infinitely superior to Whitney's two weeks previous. The "Erlking" was another favorite with the audience.

The fifth anniversary concert of the Mandolin Orchestra, the 23d ult., was a great success, not a vacant seat being left in the immense Lyceum auditorium. The program was doubled by encores.

The concert was repeated a few days later at Music Hall for the benefit of city charities before a large audience.

The Rochester Opera Club achieved success in an undertaking which might well dismay any such organization—the production of a new opera, "Carita," a complete opera in three acts, was written by J. M. Augh and composed by Frank N. Mandeville, both members of the club, and is worthy of production by any professional company. The entire

scenery was painted by local artists and all costumes were made expressly for this production. Three performances were to be given, and it was found that over 800 persons must pay for seats at each performance in order to pay expenses. In view of these facts the club now feels quite well satisfied over nearly \$350 surplus, which remains after paying all bills.

Prof. Herve D. Wilkins had charge of a chorus of 150 voices at the unveiling and dedication of the soldiers' monument on Memorial Day. They sang "E'er fadeless be thy glory," by Mendelssohn; "Eichb-jrg's" "National Hymn," and "Columbia's Flag," by Geo. G. Street.

BREVÉ.

## Leavenworth (Kan.) Music.

JUNE 12, 1899.

WITH a bound have we of Kansas jumped from winter into hot summer weather, and with the thermometer ranging in the 90's we sigh for the breezes of old Neptune, and from now until the summer fades the musical season will be over. During the month of May we were much blessed. Among the concerts of most note was the one given by Mr. George W. Morgan, the organist; his daughter, Miss Maude, and their company—Miss Nannie Hands, Miss Gertrude Nofsinger, the Schubert Ladies Quartet, and the tenor, S. Kronberg. The Morgans are on their way to the Pacific Coast and will return in June to Kansas City, where Miss Morgan will give several lectures upon the harp, assisted by four young harpists who will illustrate the lecture with harp numbers. You in New York can scarcely realize what a treat this will be for us. Kansas City and Leavenworth being only one hour distant by three railroad connections, the musical feasts there are always shared with us.

The concert was well attended, although a very severe storm which was in progress during the time of the concert deterred many from going, but we are hoping that they will return to us again this month.

The Philharmonic Society of this city, under the leadership of Pedro C. Meyrelles, essayed to give a series of Sunday afternoon concerts, a new departure for the native born Americans here. Their first and only one, given in May, was not successful in point of numbers, but most enthusiastically appreciated musically.

Mrs. Grace A. Shelton was prima donna soprano. She was down for two numbers, but the audience succeeded in making her sing five times. She has since removed to Chicago, where she will be the soprano of the Whitney-Mockridge Company.

The orchestra is evenly balanced, and under Mr. Meyrelles' leadership does most excellent work. The gem of the orchestral program was the "Intermezzo Sinfonico," from "Cavalleria Rusticana." Mr. Meyrelles is the leader of the Soldiers' Home Band, which gives beautiful Sunday afternoon concerts there in the pavilion built in Lake Jeanette, where the sweet strains of music float dreamily over the water to the thousands of listeners seated in their carriages, to the old veterans lounging upon the grassy shore of the lake and the lovers strolling and loitering among the beautiful trees; a more beautiful spot than this is not found west of the Missouri. This band will, by the permission of Governor Smith, give weekly concerts in the court house grounds to civilians during the summer, a most artistic stand having been just completed for that purpose. The personnel of the band is superior to the former ones and fine concerts are expected.

Organist T. Slade Oliver and his charming wife, of Cameron, Mo., gave an organ and vocal recital at Chickering Hall May 23.

Speaking of Chickering Hall reminds me that Carl Hoffman, of this city, has been offered the management of Chickering Hall in your city. But he can't think of going, for we can't spare him.

The many friends of Mr. John M. Richards, agent for the Newby & Evans pianos, gave him a very cordial welcome last month. He is a great favorite in the trade and does a good business for the firm he represents.

A former resident of Leavenworth remarked on the street the other day "You have right here one of the finest things of its kind in the whole country. That is your Art League." And we bowed our thanks and pointed to our Art School, the child of the league, and to our art paper.

Our Art School, under the inspiration and instruction of Prof. Will Weber, gave an exhibit of the work of the pupils during the last year the 31st ult. The walls of the Art League room were filled with sketches with pencil or crayons, charcoal drawings from casts from life and from the nude. There were sketches in pastel, oil, water colors, modeling from casts—everything showing the growth of the pupil from his first entrance into the school until now. Mr. Weber was very proud of the work and said he had never, even in Berlin, seen better work done by pupils or a better exhibit of school work; so that the ladies of the Art League, to whom the city is indebted for this school, feel like congratulating themselves that the good work goes on so well.

There have been about fifty pupils connected with the school this year. Mr. Weber is most enthusiastic in his work, and will associate with him Mr. Dilling, of the Art Academy at Berlin, who has just arrived in America, a very fine artist, etcher and animal painter; also Mr. G. V. Millet, of Kansas City, who is a celebrated portrait painter and artist. These gentlemen will form an ensemble hard to beat in the Missouri Valley, and with the compressed air and Mr. Earle we feel the future of Leavenworth for a feast of good things looks bright.

E. R. JONES.

## The Romance of a Melody.

HE was very old. In fact nobody knew his age, and he never told it. He had thin, white whiskers, which were always scrupulously combed and trimmed. His shiny bald head had a polish like a new billiard ball. He wore a long, threadbare frock coat, buttoned tightly about his tall, spare figure, which was bent with constant stooping over his beloved instrument. His face, seamed and wrinkled as it was, bore traces of refinement, and would have looked eloquent at times had it not been for the dull, vacant expression of his sightless eyes. For the old 'cellist was totally blind.

Everybody liked the old gentleman. His quaint, foreign manner endeared him to all. Even the landlady of the more or less dismal and musty boarding house in which he lived was good to him, which was a wonder in itself, for the old man, I fear, was constantly in arrears with his bills. He had a few pupils and earned a little money—about enough to keep him alive the year round, though there were whole months when I know positively that he did not earn a penny.

He played for us sometimes. We used to sit in his dingy room and listen to him by the hour together. He would bend over his instrument, which was nearly black with age—it was his one valuable possession, being worth, I believe, a very large sum—and charm from it melody so rich, so exquisite, that we could only listen breathlessly,



and then steal away with a choking in the throat and a feeling of added reverence for the old man who, quite alone in the world, continued to live only for the one thing alone that he worshipped—music.

But there was one air that he used to play with quite alone, with his door locked. Once I asked him what it was, but his face immediately assumed such a cold, stern expression that I never repeated the query. "It is a song I wrote years ago," he said simply, and no one ever had the courage to ask him about it again.

But that air! How wondrously sweet it was! You know that sort of music that the 'cello makes under the touch of the master? There is moonlight in it—tears, sighs, pathos in all its phases—all linked together in the spell of the melody that comes quivering from the sensitive strings. That one air that he played could never have sounded the same on any other instrument. It was a simple song, the tender minor strain of which went straight to the heart. He always played this song just before he put out his light and dragged his tired old limbs into his narrow bed, and we outside used to sit on the stairs and listen devoutly, separating without so much as a whisper when it was over.

Somehow this melody made a strange impression on me. It rang in my head all day, and as I hummed or softly whistled it to myself I could see the poor, bent old man, so splendidly proud in the gripe of his relentless poverty, bending down over his cherished idol and tenderly drawing the bow over the strings.

The town was stirred up over the advent of a singer—a woman whose voice had made her famous the world over; so famous, in fact, that both the artistic and fashionable worlds generously overlooked the irregularities of her life. She had commenced her career as a song and dance girl in the variety halls, it was said, but what did that matter now? In the last few years she had sung before queens and emperors and enslaved them as readily as she enslaved the common herd.

In my profession of a humble scribbler for the press I had made the acquaintance of this dazzling creature several years before in another town, and had not been a little amused both by the extreme crudeness of her manners and speech when off the stage, and by her evident anxiety to be gracious to me for the sake of the articles I wrote about her, and which the editors of the Sunday papers accepted from me now and then at the rate of 25s. per column.

It made me smile in those days to see myself petted and given the preference over very rich and silly young men, who could not understand why their goddess should pay so much attention to a poor devil who scribbled for the newspapers, and, of course, I never enlightened them.

I called on the fair songstress on her arrival in town, in search of material for 25s. worth of manuscript, and found her more than usually gracious. She was a little more inclined to embonpoint than when I last saw her, but her face still possessed the great beauty that I had worshipped so devoutly in my early days. My eyes were a trifle better educated now, however, and I noticed that it was but a fierce, animal sort of beauty, after all, but—pshaw! For the present she was kind enough to invite me to supper with a few chosen friends after the first night's performance.

When the night came I found myself, as oft before, in the possession of two tickets, and without a companion to share my pleasure. At dinner I was pondering on whether to invite the pretty typewriter girl who sat opposite to me at the table, or the elderly and austere landlady herself, knowing that I could establish myself in the affections of either for all time by so doing, when, like a flash, the thought occurred to me to invite the old blind 'cellist.

I sought him in his room after dinner. "Young man," he said stiffly, after I had, with some diffidence, made known my mission, "I have not been inside a theatre for nearly fifteen years; not since—" and he turned away.

For a long while he would not hear of it, but I shall never forget the gratification I felt when I finally persuaded him to go. The fresh boarder, a young man who wore a red necktie and boasted of his amatory conquests at all times and places, made some facetious remark as he passed out, but I was too much flattered by the old gentleman's acceptance of my invitation to notice him.

Good judges say that the diva never sang as she sang that night. Her voice, a rich, mellow contralto—one of those contraltos that seem part fire, part tears and part gold—rolled through the theatre in a flood of liquid melody that held the great audience entranced. There were whirlwinds of applause for her and deluges of flowers. And then, in the middle of the second act, when she had been thrice encored for her matchless rendition of a great aria, full of pyrotechnical runs and thrills, this strange thing happened:

Advancing to the footlights she stooped down and whispered a word to the orchestra leader, and then began to sing—wonder of wonders!—the same tender, subtly sweet song that the old blind 'cellist by my side had confessed to composing, and had been wont to play in the solitude of

his chamber, night after night, ever since I had known him. What the words were I know not. I was too deeply amazed to notice that; but the infinite sweetness of the song cut into my very soul, and in my amazement and delight I forgot all about the old man until at the conclusion of the song, as a hurricane of bravos swept through the house, I turned and beheld him standing erect, staring directly at the woman on the stage, with an expression in his sightless eyes I had never seen there before. At the same instant he clutched my arm with such a grip that I almost uttered an exclamation of pain, and screamed, "Do you see her? Do you see her? Look, look, boy! It is—I!"

Then he fell back gasping and clutching at his collar. As in a dream I raised him and helped him toward the door and into a cab, the people near us following our movements with wondering eyes. As I gave the cabman his instructions I tried to realize that a miracle had been performed. The tremendous excitement had snapped some chord and restored his sight. But what was his relationship to the woman?

Not a word did he utter on the way home. He held his head between his wasted hands and sobbed, and I could not find courage to question him. I took him to his room and if I expected an invitation to enter I was disappointed, for he gently pushed me away and shut the door almost in my face.

The performance was nearly over when I re-entered the theatre, but it lacked an hour of the time set for the supper. In trying to compose my nerves with a game of billiards at the club I lost track of the minutes, and the festivity was in full swing when I reached the scene. The Queen of Song sat in a veritable bower of beauty. The table was smothered with roses, and the hotel people must have ransacked all the picture galleries in town to adorn the walls as they had done. As I entered, a youth of good family and very fine raiment, but who had evidently drunk more wine than was good for him, was in the act of proposing a toast to the beautiful woman who, all a-glitter with jewels, sat smiling at the head of the table. The ardor with which the toast was drunk bore testimony to the liberality and excellence of the supply of champagne. Her ladyship, ever gracious, beckoned me to a vacant seat at her side and the youth of good family leered rather ill naturedly at me as I sank into it.

It was in poor taste, perhaps, but at a moment when the company were applying themselves sedulously to champagne I whispered to the hostess of my strange adventure of the night. As I drew near the end of my narrative she turned deadly pale and whispered hoarsely: "Where is he now?"

I told her and she replied: "Take me to him instantly." She tapped a bell and called for her maid. In a few rather clumsy but well meant phrases she informed her guests that she must leave them for an hour, but would return at the end of that time. There was a chorus of grieved exclamations and the youth of good family glared upon me with great ferocity this time.

I repaired to the hotel parlor, and was joined there in less than five minutes by the singer and her maid. (Marvelous in how short a time a woman can don street attire when her heart is at stake!) Did my own heart beat any faster as we rattled over the stony streets—I, with that beauteous creature sitting by my side, with the maid occupying the opposite seat in stony silence? I don't know; but I have never forgotten that ride in the middle of the night. And sometimes I can detect, in fancy, the delicious perfume that came from her cloak of sables as it brushed my arm.

We left the maid in the carriage, and I admitted the Queen of Song with my own latch key.

Hark! My heart beat furiously as there fell upon my ears the strain of that same familiar air. The old 'cellist was playing it to himself as usual, and the sweet, solemn strains rang weirdly through the silent house. The woman at my side clutched my arm, and in the dim light of the hall lamp I saw her great, tiger-like eyes staring at me with a strange expression.

We had almost reached the door, when the music stopped short, with a harsh, grating discord. There was a sound within as of a body falling to the floor, followed by the splinter of crackling wood.

We rushed in. Without further attention to the woman I raised the old gentleman and laid him on his narrow bed. His beloved 'cello lay on the floor in pieces. It had suffered in the owner's fall.

He was still breathing. His eyes wandered to the face of the woman, and he feebly tried to raise his hands towards her. But as she, with great sobs swelling her snow white throat and tears gushing from her eyes, tried to clasp his wasted frame in her arms, he sank gently back and died. The doctors next day said it was apoplexy; but I think it was a broken heart.

Did she keep faith with her revelers and return to them?

That I never learned, but I know she has never sung that song again.—London "Figaro."

The issues of THE MUSICAL COURIER for the next two weeks—June 29 and July 6—will be merged into one enlarged edition, which will be out on Saturday, July 2.

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This combined number will be a particularly interesting edition, which will have a circulation largely in excess of our regular issue and will be issued for the particular benefit of the M. T. N. A.

### A Great Singing Master.

THE brisk little steamboat has left picturesque Como behind it and crosses the lake diagonally. The passengers on board no doubt wonder why our first stop is made at the insignificant pier of Cernobbio—a sleepy village, with green hills rising steeply behind. Still more do they wonder at the animated group of young people waiting to see two of their number off on a "gita" around the lake—to Colico and back. They are speaking English, too, and "good-byes" and "enjoy yourselves" are parting words; none of the "lanti saluti" with which bearded Italians part, accompanied by a sounding kiss on each cheek.

Not that this would be a strange sight at Bellagio or Cadenabbia. There the Anglo-Saxon abounds. Tennis blazers and white muslins have pushed into the background the coarse fisherman's coats and silk headkerchiefs of the native population. But the Como end of the lake—that is to say, where the town of Como lies—has always been reserved to its rightful owners. The villas of the Milanese aristocracy are not supplanted by high caravansaries swarming with English and American. The simple *raison d'être* of the foreign summer population of Cernobbio is the presence there of the famous old singing master, Francesco Lamperti. Eighteen years its stony lanes and wild hillsides have re-echoed to a polyglot of Russian, German, English and French.

Walk with me along the queen's highway—the "Strada Regina"—of the village. There are its two deserted looking cafés, the new and pretentious Hôtel de la Reine Olga, and, across the way, a modest Italian rival, Albergo della Stella—the Star Inn—where, if it is lunch time, as like as not you will see a gay group of students taking *colazione* under the palm trees of the terrace. A picturesque bridge over a rocky torrent bed, now dry, and a turn to the right brings you to the porter's lodge. You read "Cavaliere Lamperti" on the heavy iron gateway. The good looking, unkempt *portinaio* stops stirring the kettle of *minestrone*—the peasant's soup—that simmers on the smoky hearth, and throws the gate open with a clang. There, among trim shrubbery, graveled walks and blooming flower beds, stands Villa Lamperti—three storied, big, square, pink stuccoed, with green blinds.

We send in our cards, and, after an interval, are graciously received by Mrs. Edvige, the maestro's wife, a handsome Rubenesque German, in a trailing white morning gown. Strangers are no longer permitted to gratify their curiosity by being present at the class—then going away and criticising it. Therefore, if you are desirous of seeing anything beyond the lady herself—and she is worth seeing—you must take half a dozen class tickets at the modest sum of 5 francs apiece. In a niche in the tiled hall stands a mediocre terra cotta bust of the maestro himself, made years ago. Next the ante chamber is entered, simply furnished with sofa and chairs, innumerable portraits and photographs of pupils, and a huge stiff bouquet, in German taste, on the centre table—the bouquet being the handiwork of the good mother-in-law, Mrs. Werner, aunt, by the way, of the E. Werner who writes those charming tales, "Glückauf," "The Hero of the Pen," "Sign of Flame."

Your heart begins to beat as you enter the holy of holies, the lesson room, where, enthroned in a green velvet chair, is seated the old maestro himself. He is small, shriveled, feeble, with twinkling blue eyes, a hooked beak of a nose, thick, snowy hair and whiskers, immaculately dressed in yellow nankeen trousers, a blue velvet coat and a white waistcoat, on which hangs a watch fob heavy with old-fashioned seals; in his weakened hand—his inseparable companion—the stick you learn to dread. He eyes the newcomers keenly but coolly, casts a remark in Milanese to his wife, and the lesson proceeds. Half a dozen are already gathered in the morning class, which begins at 9 or earlier. Mrs. Lamperti is at the piano. A late comer—a pretty, blonde, English girl—arrives, trips straightway to the throne chair and bestows the accustomed pair of kisses on the *cara maestro*. Some profane American once suggested that it would be only fair for the young men to greet signora in the same fashion, but that is neither here nor there.

(To be Continued.)



# THE MUSIC TRADE.

*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

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No. 644.

NEW YORK, WEDNESDAY, JUNE 22, 1892.

THE MUSICAL COURIER WILL BE PLEASED TO ANSWER BY WIRE ANY TELEGRAMS THAT ARE RECEIVED INQUIRING AS TO STENCIL PIANOS.

IF A DEALER IS IN COMPETITION WITH A STENCIL PIANO IT WILL PAY HIM TO WIRE THIS PAPER FOR A DECISION AS TO THE LEGITIMACY OF THE INSTRUMENT.

SO MANY INQUIRIES OF THIS KIND HAVE BEEN RECEIVED FROM WIDEAWAKE READERS THAT IT IS DEEMED EXPEDIENT TO NOTIFY ALL OF THE SUBSCRIBERS AND READERS OF THIS PAPER THAT THE INFORMATION IN OUR POSSESSION IS AT ALL TIMES AT THEIR DISPOSAL.

IT MAY HELP YOU TO CLOSE A SALE OR IT MAY BE THE CAUSE OF YOUR LOSING A SALE, ACCORDING TO CIRCUMSTANCES.

THE renowned firm of Cooper, Hewitt & Co. have begun the manufacture of music wire at their mill, Trenton, N. J., and according to rumors will have the wire on the market for the fall trade.

IF Mr. Brown, of Worcester, keeps on pushing his business as he has done for the last few months he will make Worcester, Mass., one of the best known towns in the Union for the production of pianos, and he will make the Brown & Simpson piano the instrument most to be feared by its grade competitors.

IN answer to an inquiry from Beatrice Gains, Grand Rapids, Mich., we can state that a piano called E. G. Salisbury Piano Company, Erie, Pa., is a stencil fraud. There is no such piano company or piano factory. It is one of those rotten stencil pianos floating around the country, and it is worth nothing.

IN this way we express our thanks to the Hamilton Organ Company for a well drawn picture of their new factory at 85, 87 and 89 Henry street, Chicago. The building is of brick, five stories high, and there is apparently plenty of room on both sides of it to accommodate the additions which will surely have to be made, as the good qualities of the Hamilton organ become better known to the trade.

AT Englewood, the residence of the bride, on Monday, June 20, Mr. O. Sundstrom, of the Boston branch of the Aeolian Organ and Music Company, was married to Miss Evelyn M. Deyo, Dr. E. W. Donald, of the Church of the Ascension, Fifth avenue, officiating. Mr. Sundstrom is a young man who deserves to be happy, for he is honest, hardworking, conscientious and endowed with qualities that promise success. Besides THE MUSICAL COURIER there are a great many others who congratulate him.

THE "Symphony"—the self playing instrument manufactured by the Wilcox & White Organ Company, of Meriden—is finding many of its outlets among the best class of dealers, who have discovered that there is money in the proper handling of these novel instruments. Dealers should earnestly investigate this question of dealing in the "Symphony" and ascertain how the system of handling the instrument in retail works. There is money in it and more than you would believe.

SEVERAL weeks ago Mr. E. E. Todd, secretary of the National Piano and Organ Tuners' Association of New York, informed us that he had written to Mr. T. G. Dyson, Windsor, England, for information regarding the examination and general conduct of the piano and organ tuners' department of the Music Trades Association of London, and to-day he says that he has as yet received no reply. Organizations of tuners are new in this country and it is possible that the whole scheme may be benefited by a general outline of the plans in work on the other side, and therefore we urge upon Mr. Dyson in the name of the tuners of America the necessity of an answer to Mr. Todd's letter.

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WILL our much esteemed contemporaries of London kindly inform us of the reason why they alternately use the terms piano and pianoforte? In this brilliantly enlightened country the suffix forte has long been dropped by the majority of piano manufacturers and by this paper. While the significance of the compound name is fully recognized, the abridgement has by common consent been adopted, and we are periodically surprised to find in our British exchanges a use of both terms without apparent reason or discrimination.

THERE are certain indications that the Antisell Piano Company, of Matawan, N. J., are offering to stencil pianos for parties desirous of handling stencil stuff. We hope this is not so. We hope for the sake of the Antisell Piano Company that they will not permit any pianos to leave their factory with any other name than their own upon it. There are just about enough stencilers around to keep this paper busy, and the addition of the Antisell Company to the ranks of the fiends would make the summer outlook rather gloomy.

THE slight fire which threatened the retail warehouses of the Schubert Piano Company, in the Lincoln Building, last week, in no way interfered with the business there. Mr. Duffy, it is stated, is contemplating some changes in his retail venture which will by fall give the Schubert piano a greater scope in the New York market. During the summer Mr. Duffy will carry to perfection some improvements in the construction of his instruments that are calculated to enhance their value and selling qualities and of which particulars will be given later.

THE papers of Rockford, Ill., announce that arrangements have been made for the location of another piano factory at that place. Mr. P. A. Peterson is the head of the new enterprise, and has already secured the co-operation of Mr. John Anderson, formerly superintendent of the Shaw Piano Company, of Erie, Pa., who will have charge of the mechanical part of the business. Further particulars later.

INTELLIGENT piano dealers handling the Steck piano find no difficulty in disposing of these instruments, as they appeal to the best musical taste and find the keenest appreciation among the most cultured musicians. When a dealer in Steck pianos finds that his customer is a pianist or musician he has little difficulty in making the sale, and this is the highest compliment that can be paid to the Steck piano.

ONE of our contemporaries in this city comes out in its last semi-occasional issue and fires a shot at young Peleg Diggs, the esteemed son of our old and dead friend Jared Diggs, of Pilltown. Young Diggs has never been guilty of reading that paper, and we merely call his attention to the "slashing" notice that indicates the beginning of a series of nasty articles against him. We assure young Mr. Diggs of our profound respect for his dead father's memory, and can assure him that we shall continue to support his Pilltown enterprise so long as he does not stencil.

THE mission of Mr. Tuttle, of the Chicago Brass Company, to the East may prove temporarily successful, but we doubt it. It can have no permanent success, because at bottom it is contrary to all healthy trade laws. What object can there be in cutting prices with the avowed purpose of afterward, when the market has been ruined, of raising them again? There is no money in that kind of business unless the quality of the goods is reduced. If that is Mr. Tuttle's object, organ manufacturers will soon discover it and it will kill his trade with his best Western customers.

ALTHOUGH the specifications for the new Decker Brothers building in Union square have not as yet been fully completed, enough has been decided upon to insure a structure that will be a substantial ornament to the city and a credit to the piano trade as well as a lasting evidence of the success which must attend a business conducted on the Decker Brothers plan. This plan, as is well known, is a striving for a solid, substantial excellence in every department of manufacture and the maintenance of conservative commercial principles in all dealings with agents and retail customers. It calls for all and only that which is best in both branches—the technical and the executive—and it wins and holds the admiration and respect of all men who honor sterling business success.

THE CHICKERING-CHASE BROTHERS COMPANY, of Chicago, have relinquished the agency of the Wissner piano except for the city and immediate suburbs. This throws open a large territory which hereafter will be controlled from the home office. The phenomenal success of the Wissner piano in that section has made this move a necessity, since Mr. Wissner desires to come into direct contact with his consumers, and Mr. Frank King is confident that he can still further increase the business by personal attention to the dealers in the district that naturally draws on Chicago for supplies.

Therefore it will be well for active, enterprising piano men in that section to at once enter into correspondence with Mr. Otto Wissner, 294 Fulton street, Brooklyn. The Wissner piano is constantly growing in popularity and an agency of it has become a really valuable acquisition.



# CHASE BROTHERS PIANO CO.,

MANUFACTURERS OF

## Grand and Upright Pianos.

*Muskegon, Mich.**Grand Rapids, Mich.**Chicago Ill.*

### NEW ENGLAND PIANOS

**LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.**  
 MANUFACTURING THE ENTIRE PIANO.

 Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be  
 amply repaid by a careful investigation.

 LIVE WORKING AGENTS WANTED.  
 SEND FOR CATALOGUE. MAILED FREE.

**NEW ENGLAND PIANO CO.,** 32 GEORGE STREET,  
 BOSTON.  
 Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.  
 262 and 264 Wabash Avenue, CHICAGO, ILL.

## STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

**THE STERLING CO.**  
 FACTORIES AT DERBY, CONN.

## MEHLIN HIGH GRADE PIANOS

 ARE THE MOST PERFECT, ELEGANT, DURABLE AND FINEST TONED PIANOS IN THE WORLD.  
 CONTAINING MORE VALUABLE IMPROVEMENTS THAN ALL OTHERS.

—MANUFACTURED BY THE—

**CENTURY PIANO COMPANY,**

MINNEAPOLIS FACTORY:

MINNEAPOLIS OFFICES AND WAREHOUSES:

Cor. Main, Bank and Prince Streets.

CENTURY HALL, cor. Fourth St. and First Ave., South.

NEW YORK FACTORY, WAREHOUSES AND OFFICES:

461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

**WEGMAN & CO.,**  
 Piano Manufacturers.

 ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The  
 greatest invention of the age; any radical changes in the climate, heat or dampness  
 cannot affect the standing in tune of our instruments and therefore we challenge the world  
 that ours will excel any other.

**AUBURN, N. Y.**
**THOMAS MUSIC CO.,** 843 Broadway, New York, Gen'l Eastern Agents.

## THE VOCALION ORGAN.

 The Most Important and Beautiful Invention in the Musical  
 World of the Nineteenth Century.

 The Music Trade and Profession are invited to hear and inspect this charming instrument  
 as now manufactured at **WORCESTER, MASS.**

FOR CATALOGUES AND PRICES ADDRESS

**MASON & RISCH,**  
 WORCESTER, MASS.

NEW YORK WAREHOUSES:

CHICAGO WAREHOUSES:

10 E. 16th St., J. W. CURRIER, Manager. | LYON, POTTER &amp; CO., 174 Wabash Ave.

## ROBT. M. WEBB.

## CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

1352 FULTON STREET,

BROOKLYN, N. Y.

# WOODWARD & BROWN PIANO CO.

MANUFACTURES  
HIGH  
GRADE  
PIANOS.

## BOSTON, MASS.



# GILDEMEESTER & KROEGER

## Chicago Representation.

WORD comes from Chicago that the Rice-Macy Piano Company has perfected arrangements with capitalists that enable them to enter the line of the retail piano trade of that city under such favorable auspices so justify predictions of success from the very inception of the enterprise.

The company have leased a large building on Wabash avenue, near the building of the New England Piano Company, and have made arrangements to handle the Gildemeester & Kroeger piano as their leader. A large shipment of these celebrated pianos will be made this week and business will be formally started as soon as the wareroom stock can be placed.

Associated with this enterprise is Mr. R. W. Cross, who will have control of the retail business. Mr. Cross has for many years been identified with the Gildemeester & Kroeger pianos, having sold them both wholesale and retail, and he is to-day one of the most enthusiastic advocates of the merits of these pianos. And here it may be permitted to state that Mr. Cross' views as to the quality and character of the Gildemeester & Kroeger piano are heartily indorsed by THE MUSICAL COURIER, which for years past has taken pains to inculcate among the trade the information that the Gildemeester & Kroeger piano (as it is now known) is one of the very choicest pianos now made.

The auspices under which these upright and grand pianos are made have been conducive to the most favorable results from the very outset, and nothing is spared to maintain in them the high grade qualities with which the instruments are endowed. There is embodied in these pianos a quality of tone and of touch that ranks them in the very front line of American pianos, and when we take into consideration who the man is at the head of the manufacturing department, his vast experience, his intimate knowledge with all that is great and successful in American piano building, we can readily understand and appreciate why the Gildemeester & Kroeger piano is entitled to its place in the very front and among the leading pianos.

It will be placed in that position in Chicago in its new home on Wabash avenue. It will be sold there, as it should be sold, in direct competition with the other first-class pianos now sold by the old firms. It will be handled only as a leader, and those agents of the Gildemeester & Kroeger pianos in other Western cities who have been distinguishing it as a leader will now be amply indorsed by the methods and the conduct of the Chicago house that will handle the Gildemeester & Kroeger pianos. This will be of immense advantage to every agent of these pianos.

In this connection it is proper to state that one of the wisest moves made by Mr. Gildemeester when he assumed the control of the business was the conjunction of his name with that of Mr. Kroeger and the rebaptism of the piano. Mr. Gildemeester's name is known in the music trade and music profession of this country from the Atlantic to the Pacific better and in a more familiar sense than that of any other man in the piano trade.

We doubt if there be a man in the piano trade with a more extensive personal following and acquaintance than Mr. Gildemeester, and that fact in itself represented capital which he wisely utilized by attaching his name directly with his piano. The wisdom of the step has already been demonstrated by actual facts, gleaned from the activity of the factory and the sales of and orders for Gildemeester & Kroeger pianos, which are now shipped in such quantities as to suggest the idea that some of our old friends, unless they can cope with Mr. Gildemeester's activity, will find themselves far in the rear.

From an output of about 350 pianos a year Mr. Gildemeester has already driven the business up to an average representing in 1892 at least 1,000 pianos, and the order book shows that there will be no abatement in the normal output during every week this summer. This is tangible evidence that Mr. Gildemeester was conscious of the value of his name on

the piano and this is also evidence that he understood fully the temper of the trade.

The Chicago representation of the Gildemeester & Kroeger pianos is entirely and absolutely independent of the firm here, which has no relations whatsoever with the Western house which is to represent these instruments.

The prospects are such now that the old leaders in Chicago will find in the Gildemeester & Kroeger piano one of the most formidable competitors, based upon absolute artistic worth and such inherent qualities as will attract the universal attention of the Chicago music trade and music profession.

## PIANOS AT CLEVELAND.

THE subjoined letter was evidently penned under a misapprehension on the part of the writer:

DETROIT, June 14, 1892.

Editors Musical Courier:

I have always looked to THE MUSICAL COURIER as a fearless and outspoken advocate of truth in art as well as business, and always first to bring to notice all matters of interest to musicians.

I wish to know through your columns if the M. T. N. A. is controlled by Hallet & Davis, or what percentage of other pianos will be used during the meeting at Cleveland. Respectfully yours, FRANK A. APPEL.

No piano firm controls the M. T. N. A. or any other body of music teachers. A number of piano manufacturers are engaged in the very laudable purpose of "pushing" their business and exploiting their instruments before the various music teachers' State associations and the national association, and in this they are instigated by their commercial instinct. Taking advantage of these conventions, they bring forward their pianos, have them played publicly, and privately in hotel parlors, and do their utmost to demonstrate that their instruments possess musical virtues and polarities, if we may coin a new phrase, that should attract the attention of musicians and, if possible, rivet it and make it permanent.

No one firm has a monopoly in this direction and a reference to the program of the M. T. N. A. published in the first department of next issue of THE MUSICAL COURIER will show our correspondent that not only will the Hallet & Davis piano be used at Cleveland, but also Chickering, Knabe, Steinway and other pianos. We publish all the names in the program to show the catholicity of piano selection and to prove at a first glance that no piano house can control the M. T. N. A. in the sense of an exclusive piano representation.

A certain piano firm at one time attempted the step; its practical impossibility never dawned upon the minds of the several brothers constituting this house and they began a determined intrigue to further this one object. They were, of course, readily and easily defeated and no other firm was ever so foolish as to attempt an imitation of such an absurd object.

## STOMACH AND STENCIL.

THE Chicago papers make reference to some bitter remarks, said to have been uttered by Mr. I. N. Camp at the trade dinner in that city, against the music trade press—of course covertly against this paper. There is no doubt that Mr. Camp is no exception to the general rule, and that, like all stencilers, he has a grievance against THE MUSICAL COURIER, and if he considers it in good taste to air it at a social gathering, that is his affair, not ours. Stencilers are very apt to become callous toward social amenities, and it would not surprise us that Mr. Camp is conscientiously under the impression that the trade sympathizes with him in his stencil transactions and that he could succeed in securing a protest against the exposures published in these columns.

Mr. Camp forgets that he is, in the first place, appealing to competitors who know that the course of this paper against the Camp & Co. stencil piano is correct, proper and in the interest of the general good.

Mr. Camp forgets that he was fulminating against a principle advocated by this paper. We have not "attacked," as it is called, Mr. Camp; the Camp & Co. stencil piano is the object of our attack, and not because it bears Mr. Camp's name, but because it is a bastard, stencil piano—no matter whose name it carried—except the maker's.

Mr. Camp forgets that this is not a concrete but an abstract question. The concrete is used only as a means toward the end, as a means to prove the ab-

stract. It is a matter of total indifference to us whose name appears on a stencil box, whether it be Camp or Beatty, or Mozart, or Linn, or Lyon, or Marshall & Smith, or anybody else. When it is a stencil it is a stencil, and it comes immediately under the ban.

There is not the slightest hostility against Mr. Camp personally. If he were dead and a Camp & Co. stencil piano could be found on the market our course would be the same. Had he never been born and a Camp & Co. stencil piano found its way into the market our course would be the same.

Mr. Camp is wrong in his theories of the piano business, but that does not make of him a bad or unscrupulous man. He may be a "perfect gentleman," and yet be a most unmitigated stencil fiend.

His attack on THE MUSICAL COURIER is in rather poor taste under the circumstances, but that is his lookout. We are not publishing a paper to educate piano or organ men how to behave themselves at a dinner; if that were our mission Mr. Camp might be treated to a treatise on "Good Manners." We are publishing a music trade paper, and one of our objects is to kill the stencil piano, be it Camp & Co. or any other.

The Camp & Co. stencil piano must go, and with all due respect to Mr. Camp it will go.

LORING & BLAKE, writing to THE MUSICAL COURIER, say: "Since Monday morning and up to 9 A. M. to-day (June 17) we have received more orders for 'Palace Organs' than in the whole month of June, 1891." There has been such a steady increase of trade in "Palace" organs this year that the Loring & Blake Company have been obliged to work overtime and increase their working force.

FROM the Savannah "Press" we take the following notice in reference to the failure of the Savannah Piano Company, noticed in another column:

The Savannah Piano Company, for which A. Minis has been appointed receiver, must not be mistaken for the company which was to be incorporated and for which subscriptions to its stock have been solicited in this city and elsewhere.

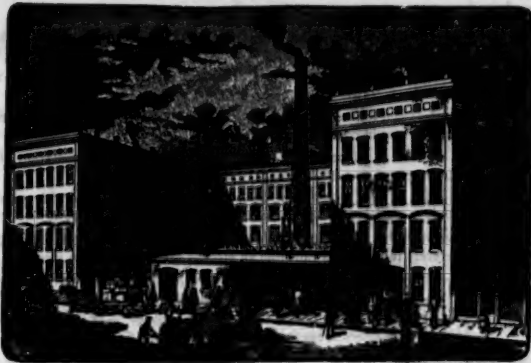
Mr. George Blumner, who is at work organizing the Savannah Piano Company, had no relations whatever with Kiesling, of the old company that failed.

IN common justice to the firm, it is due to Blasius & Sons, of Philadelphia, to state that their system of advertising is the most effective now done by any Philadelphia piano firm, and in cost far surpasses that of most New York, Boston or Chicago piano houses. It must certainly attract trade and the results obtained are necessarily satisfactory or the house would not continue these expensive methods. They have succeeded in making the Blasius piano one of the most popular instruments in Eastern Pennsylvania and Southern Jersey, irrespective of its merits, which we are not now discussing. Advertising scientifically pursued is always remunerative.

THE best man Haines Brothers ever had associated with them is Tom Floyd Jones, of Chicago, and if the advice and suggestions of Mr. Jones were heeded at the New York headquarters Haines Brothers might now control a large Western trade instead of the insignificant business they are doing out of Chicago. The Haines piano is a good selling piano among the cheaper grades, for it has the Nilsson and the Patti testimonials to help a dealer along in making sales, and Mr. Jones could have sold 10 pianos to the one he has been selling had he been properly supported. But, then, all of this is not our business, anyhow. It is merely a tribute of justice to Jones.

SOME of the most contemptible advertising done by any piano man in this State is perpetrated by W. F. Graves, of Castile, N. Y., a man who has been engaged for years past in selling stencil pianos. There is now before us an advertisement published in the Perry "Herald," which constitutes a libel on a half dozen reputable piano manufacturers, inserted by Graves with no other object than to injure these firms. One good thing connected with the advertisement is the manner of spelling the names of some of these firms. Graves himself is an ignoramus, and spells Ivers & Pond *Ivery & Pond*, and Hazelton *Hazelton*. "I am not the agent of any maker," says Graves. "Agents who want to sell the same at far higher prices will howl," says Graves. There is dignity for you.





ESTABLISHED 1846.

LARGEST HOUSE  
FOR  
Music Engraving  
AND  
PRINTING.

Specimens of Printing  
Title Samples  
and Price List free  
on application.

**C. G. RÖDER,** LEIPZIG,  
GERMANY,

Music Engraving and Printing, Lithography and Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

**GEORGE BOTHNER,**

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

**Pianoforte Actions,**

135 &amp; 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 141 ELIZABETH STREET)

**WESER BROS.,**

MANUFACTURERS OF

**PIANOS.**

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

YOU KNOW THAT THE

**PALACE ORGANS**

ARE MANUFACTURED BY THE

**LORING & BLAKE ORGAN CO.**

OF WORCESTER, MASS.,

Where they have been made for more than 20 Years.

**WISSNER** HIGH GRADE,  
MODERATE PRICE.

296 Fulton St.,  
BROOKLYN, N. Y.

**PIANOS.**

**THE NEEDHAM** PIANO ORGAN CO.,  
MANUFACTURERS OF

**THE NEEDHAM PIANO,**

Unexcelled for Finish, Durability and Tone.

**THE NEEDHAM ORGAN,**

Leads the World for Quality and Workmanship.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

HOME OFFICE, 292 BROADWAY, NEW YORK.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.  
RUSSIA—HERMAN & GROSSMAN, St. Petersburg and  
Warsaw.  
AUSTRALIA—SUTTON BROS., Melbourne.  
GERMANY—PÖHM & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-  
church.  
INDIA—T. BEVAN & CO., Calcutta.  
BRAZIL—F. RICHARDS, Rio Janeiro.  
(For American Agencies address Home Office as above.)

A CELEBRATED CASE

IS MADE BY THE

**GRAND RAPIDS PIANO CASE CO.**  
Grand Rapids, Mich.

WE SOLICIT CORRESPONDENCE.



THE  
**MILLER**  
**ORGAN**  
IS THE  
**BEST**  
AND  
Most Salable  
**ORGAN**  
OF  
**TO-DAY.**

AGENTS WANTED Where we are not represented. Catalogue, &amp;c, free

**MILLER ORGAN CO.,**  
LEBANON, PA.

COLUMBIA HEIGHTS.

The new manufacturing location on the first high ground south of Chicago. Cheapest and best railroad facilities. Steger & Co. and Rice-Hinze factory already located here. Catering particularly to organ and piano manufacturers. For factory sites and information address

J. F. KEENEY,

123 Chamber of Commerce Building,

CHICAGO, ILL.

**FLOOD &  
CONKLIN  
CO.,**

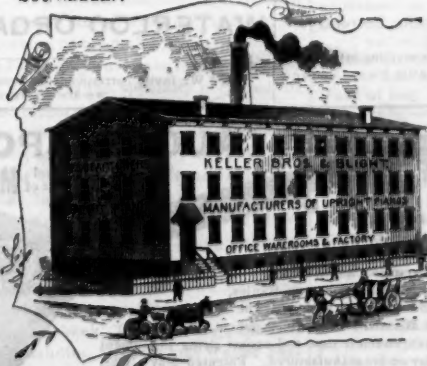
VARNISH MAKERS,

NEWARK, N. J.

JOS KELLER

CHAS KELLER

WM BLIGHT



*Keller Bros. & Blight*  
Manufacturers of the celebrated  
**KELLER BROS.**  
**UPRIGHT PIANOS.**  
Specially designed for practical service  
in the CONCERT HALL,  
PARLOR & STUDIO  
Office, Warerooms & Factory  
BRUCE AVE. EAST END  
Bridgeport, Conn. U.S.A.

Territory Absolutely Guaranteed  
to all Established Agencies.



## LOOK OUT FOR YOUR LAURELS!

THERE has come to hand an advertisement that was evidently published only after due deliberation. It is taken from the Savannah "Morning News," and here it is:

They are all marked in plain figures—that's the way we do business. It is a new way in the piano business, but it is bound to win. The great showman said, "The people like to be humbugged." and made a show of himself in saying it. It's true that they like fair play; selling a horse is one thing and selling a piano is another, or at least it ought to be. We don't sell one man at a profit of \$10, and charge the next \$100 more to make up the deficiency. Not that we claim to be better than others, only our judgment is better—it doesn't pay. If you want to get the confidence of the people—and you don't want anything else—

**YOU MUST TOTE FAIR.**

## EXACTLY!

The above is the spirited and telling advertisement of a leading Chicago piano dealer. Every word of it is true, except as to its being altogether "new" to the trade. In the past twenty years we have sold SEVERAL MILLION DOLLARS' WORTH OF Pianos and Organs at "One Price Only," and we're still at it. We wished to "get the confidence of the people," and we are bound to keep it.

## LUDDEN & BATES

Southern Music House.

The upper part of the advertisement is reprinted from the now celebrated circular of the Manufacturers Piano Company of Chicago, in which they announced their adoption of the "one price" system. Ludden & Bates now state that they have been selling pianos and organs at "one price" for the past 2 years.

Naturally when a house like Ludden & Bates makes a definite statement to that effect it is not proper or possible even to contradict it. However, we are prepared to say that the Manufacturers Piano Company never was aware of the operation of this principle with Ludden & Bates, and this is probably the first intimation they have of the fact.

There is one point—and a very important point—to which we desire to call attention in connection with the "one price" system of the Manufacturers Piano Company, and that is this: They were the first to publish a "one price" catalogue giving in plain figures the prices of the four different makes of the pianos they are selling, each style of each piano being described and its "one price" plainly printed.

In this manner have they carried out the "one price" system to its logical end, applying it by means of this catalogue not only to their own retail business in Chicago, but also to the trade of all their customers, who, in using this "one price" catalogue, naturally fall right into line with the Chicago house. In this manner have they directly influenced other and many other piano dealers to adopt the "one price" system, and judging from latest accounts its success is assured.

To us it is somewhat immaterial who the founders of the system may be, although we are prepared to give to Caesar what belongs to Caesar; we are anxious to see it succeed, because it is a purification of trade methods; it is absolutely fair to the purchaser; it is death to the stencil; it is elevated in its moral tone and it is remunerative besides. It stops the under-

cutting in prices; it fixes the status of the various grades of pianos, preventing overcharging on low grade goods; it is an advantage to the salesman; it is a means of escape from unpleasant embarrassments; it is an appeal to the best instincts of other merchants and it is honest.

IT is a significant fact that while the great majority of reed organ manufacturers have been content to continue making organs of two and two and one-half sets of reeds, Messrs. Mason & Hamlin have been for years experimenting with and enlarging and improving their Liszt organ in their endeavor to make of it the finest example of a reed organ ever known.

### Fischer Piano.

[From the "Weekly Bulletin," Honolulu, April 26, 1892.]

MENTION has been made at various times in the "Bulletin" of a beautiful Fischer piano made of Hawaiian woods at the manufactory in New York, the latest being of its arrival here. The piano is a gift from the citizens of Honolulu. A committee on behalf of the donors, consisting of Messrs. John F. Hackfeld, John Phillips and John H. Soper, made the formal presentation of the piano to Her Majesty at Iolani Palace, at 2:30 this afternoon.

There were in attendance on the Queen their excellencies Sam'l Parker and H. A. Wideman, Ministers, Major Jas. W. Robertson, H. M.'s Chamberlain, and Mrs. C. B. Wilson and Mrs. Charles Clark, ladies in waiting. Mr. Phillips read the address of presentation, to which Her Majesty feelingly replied.

The instrument is a concert grand, made by the well-known firm of J. & C. Fischer, of New York. The case is of koa, an island wood which, when worked up and polished, is simply beautiful. The wood for this piano was sent to New York by Mr. J. H. Soper, of the Hawaiian News Company, who are the agents in these islands for these pianos, and through whom this instrument was obtained. It is very evident that the most experienced workmen were employed in making the case of this grand piano, for it is a magnificent piece of work and highly polished. The three legs are heavy and of very pretty design; so is the pedal stand. Right over the keyboard on either side is the initial letter L, surmounted by a crown. The Hawaiian coat of arms, colored, ornaments the centre over the keyboard. On the right end of the piano is a rather large coat of arms, also in colors.

The high musical qualities of the Fischer pianos have been repeatedly acknowledged in the most eulogistic terms by many of the leading pianists and musicians. The tone of this piano is powerful, clear, brilliant and pure, while the touch is crisp. The instrument is in every way worthy of a position in the palace of Her Majesty Queen Liliuokalani.

The address accompanying the presentation is a piece of illuminating, the best of Viggo Jacobsen's work. The text is written in a German round hand. The large initials and the border are executed in the Hibernio-Saxon or Celtic style, much seen in old Irish MSS. It is distinguished by its interlacing bands and inextricable coils of lizards, griffins and birds, as well as by great boldness in the choice of brilliant colors. The address is inclosed in a fine frame of dark oak, with a narrow lining of an oxidized silver tint.

### Appreciative Tuners.

MEMBERS of the New York Association of Piano and Organ Tuners are glad to express through the columns of THE MUSICAL COURIER their appreciation of the kindness of A. Dolge. He has mailed to each member a copy of his beautifully illustrated catalogue and price list. It is of the greatest value to tuners, as it enables them to estimate the exact cost of repairs, besides being a perfect encyclopedia of information in regard to piano supplies of every description. Nearly every separate part of the piano, from the pedals up, as well as every needful tool, is shown in the cuts. It is the most complete and exhaustive catalogue of its kind ever published.

E. E. TODD, Secretary.

—A patent has been granted to Otto R. Trefz for a muffling attachment for upright pianos, which he has assigned to the Lester Piano Company of Philadelphia.

### The Trade.

—Mr. Will A. Watkins, of Dallas, Tex., is East on a business trip.

—Allen Roberts has commenced the manufacture of violins at Brockton, Mass.

—Mr. Fred L. Brown, of the Columbia Heights Land Company, is in town this week.

—In Lyon & Healy's factories, Chicago, over 35,000 musical instruments may be seen in course of construction.

—Frank A. Thomas, of Albany, has acquired the representation of the Knabe piano, and is advertising it in great shape.

—Mr. H. W. Crawford, of Crawford, Ebersole & Smith, will spend his summer vacation in Europe, sailing from New York on July 2.

—Mr. John C. Vetter, a foreman in the Emerson factory, Boston, was severely injured by a fall from an electric car one night last week.

—Messrs. Gorgen & Grubb, the action makers, now located at Nassau, N. Y., will remove their plant some time this month to Castleton, N. Y.

—Mr. H. G. Berry, the well-known piano dealer, of Boston, has moved to larger quarters in the new Pray Building on Washington street, near Boylston.

—Mr. Calvin Whitney, of Norwalk, Ohio, wife and daughter are East. Mrs. and Miss Whitney have gone to Ocean Grove to spend part of their vacation.

—Mr. Holmstrom, of James & Holmstrom, is going to Europe soon to pay a visit to his old home in Sweden. Mr. Holmstrom's vacation is well deserved.

—Mr. Louis Dressier, of C. H. Ditson & Co., will sail June 30 for Europe. Mr. Dressier will be accompanied by his wife and will be absent about a month.

—Mr. E. Schubert, who formerly clerked with Edward Schubert & Co., of this city, is now a sheet music clerk with Wm. Rohlfing & Sons, of Milwaukee, Wis.

—In answer to an inquiry it must be stated that Charles P. Fisher, formerly treasurer of the Munroe Organ Reed Company, died in Worcester, Mass., several weeks ago.

—John H. Dir and Frank Gaul have entered into a partnership and will hereafter conduct a music business at the old stand of Dir & Wiles, on North Park street, Mansfield, Ohio.

—Adolf Berard, Kreuzberg street 25, Berlin, Germany, has been appointed general agent for Germany and Austria of the Herrburger-Schwander piano action made in Paris.

—We find this among published notices of corporations: MUSIC EXTENSION SOCIETY, CHICAGO—INCORPORATORS, Emil Liebling, Calvin B. Cady, W. S. B. Matthews and William H. Sherwood.

—The leading artists of the present day use the Lyon & Healy harp. This instrument contains the greatest improvements in harp construction that have been made for over half a century.

—One of the young men in this office who has been trying to keep track of the Republican and Democratic conventions, and who has suffered much with both external and internal humidity during the last few days, is asking everyone he meets if "wire pulling" isn't natural to the piano trade. He is still at large.

—Patents granted May 31, 1892:

Banjo	B. E. Shattuck	No. 476,083
Organ wind box	Votey & Wood	No. 475,832
Hydraulic organ motor	J. W. Johnson	No. 475,776
Wind chest for pipe organs	Votey & Wood	No. 475,831
Piano action	J. C. Anton	No. 476,115
Mechanical attachment for pianos and organs	J. E. Hamman, Jr.	No. 476,197

—Patents granted June 7, 1892:

Musical box	H. A. Gantsch	No. 476,458
Organ coupler	F. W. Hedgeland	No. 476,267
Organ coupler	F. W. Hedgeland	No. 476,306
Piano touch regulator	F. W. Kringel	No. 476,766

WANTED—Capable, intelligent, experienced correspondent wanted by a large piano and organ house in the Northwest. Answer M. P., care of this paper.

SITUATION WANTED—By a sheet music clerk, familiar with foreign and American publications. Speaks German and English. First-class references. Address H. H., care of THE MUSICAL COURIER.

WANTED—An Eastern organ concern needs the services of a first-class road man. Address Organs, care of THE MUSICAL COURIER.

### Wanted.

ONE of the large German (Markneukirchen) musical instrument manufacturing firms, which is about to establish a branch house in the United States, requires the service of a thorough, reliable and experienced traveling man who understands the musical merchandise jobbing trade of this country. Applicants with references can address G. M., care of THE MUSICAL COURIER, 19 Union square, New York.

## MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

## SUMMIT MFG. CO.,

MANUFACTURERS OF

### PIANO COVERS

In Plush, Felt, Fleece, Gossamer and Rubber.

### PIANO STOOLS.

### SILK AND PLUSH SCARFS.

Lambrequins, Curtains, Portieres.

13 EAST 17th STREET,

Ret. Broadway and Fifth Ave., NEW YORK.

HUGO KRAEMER, Proprietor.



Brass Band Instruments, String Band Instruments, Accordion, Harmonica, Strings, &c. The Celebrated Pollmann Banjos, Guitars, Mandolins and Violins. The elegant new patented Mandolin Banjo, as per cut. The most beautiful finish, sweetest tone and easiest string instrument to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St., just west of Broadway, New York City.

## AUGUST POLLMANN,

Importer and Manufacturer of Musical Instruments

Of Every Kind.



## DID THEY BUY?

A PROGRAM at one of the fashionable places of amusement in this city on Saturday night last contained the following reading notice:

THE FIRST GENTLEMAN OF EUROPE.—The Prince of Wales, following the example of the Queen, the Duchess of Fife and many of the nobility has bought a Hardman piano. The Prince has the reputation of never making a mistake in artistic matters. Hardman, Peck & Co., manufacturers, Fifth avenue and Nineteenth street.

It is difficult to place the responsibility of this notice, as it may have emanated from Hardman, Peck & Co.; it may have been written by that firm, or it may have been inspired by the person who has charge of the advertising.

It states directly and explicitly that the Prince of Wales has bought a Hardman piano, "following the example of the Queen, the Duchess of Fife and many of the nobility."

We will accept the responsibility of denying the truth of this statement. No evidence has as yet been produced that any of these parties ever bought a Hardman piano, and it appears to us that a proper appreciation of their position in the piano trade should impel Hardman, Peck & Co. to request the publishers of that program to withdraw that lie.

Mr. Peck does not propose to have such falsehoods published and disseminated about his business. He certainly is desirous to be considered an honorable and honest man, and the publication of this lie about his business must most certainly wound his susceptibilities. It is understood in certain quarters that Mr. Peck is anxious to have it generally known that he is conducting business upon commercial methods that fear no analytical investigation, and that whatever he does must be considered as honest, fair and square, and for this reason THE MUSICAL COURIER calls his attention to this shameful attempt to injure his reputation by the publication of such a dastardly lie.

If the Queen or the Prince of Wales had purchased Hardman pianos Mr. Peck would not hesitate to publish at once the complete evidence proving the transaction, and showing with documentary testimony that these personages had bought and had paid for the Hardman pianos so purchased. Mr. Peck would demonstrate these facts without delay, and the benefit that would accrue thereby to the Hardman piano would have its relative value, just like all such affairs influence values, but until he announces these purchases, until he produces bona fide evidence that the Queen and the Prince of Wales have bought Hardman pianos, no one has a right to misuse Mr. Peck's name or the name of his firm to make such statements and to publish such downright lies in connection with the Hardman piano.

Mr. Peck will probably take action to stop these notices about the Hardman piano, for he is aware that they injure the standing of his firm and damage the reputation of the Hardman pianos on general principles, for a lie never can help injuring its promoter or the subject intended to be benefited by it. These truths about a lie are well known to Mr. Peck, who certainly intends to pursue his career as a manufacturer and merchant free from the aspersions connected with the character of such advertising methods.

It should therefore occasion no surprise if Mr. Peck will order the discontinuance of all kinds of advertising in which it is falsely asserted that the Queen and the Prince of Wales had bought Hardman pianos.

## Theo. A. Heintzman Honored.

THE office staff and travelers of the firm of Messrs. Heintzman & Co., 117 King street, West, waited on the head of the firm, Mr. Theo. A. Heintzman, at his residence, "Birch Villa," Annette street, Toronto Junction, on June 13, it being the occasion of his 75th birthday, and presented him with a beautiful hand painted and neatly designed album containing their photographs, specially prepared for the occasion. The presentation was made by Mr. W. Wray, office manager, and was acknowledged in feeling terms by Mr. Heintzman, who referred to the harmony and good will that have always existed between himself and his employees, and trusted that the same happy state of affairs would long continue. A very pleasant evening was afterwards spent, vocal and instrumental music being indulged in. Refreshments were served and Mr. Heintzman's health was enthusiastically drunk by all present. The following contributed to the musical program: Messrs. H. W. Burnett, Forbes, Walsh, May, Carkeek, Teale, J. Ray, Skillen, Cassidy, J. E. Burnett, Seaholm, Crossin and Walter Barclay, who officiated as accompanist.—Toronto, Can., "Globe."

## PERCY ST. CLAIR.

## Bad Piano Man.

THE Boston "Herald" of June 15 gives the following account of the escapades of Percy St. Clair, a piano man well known in some sections of New England:

A forsaken mother and a deserted wife slept under the same roof on Cedar Hill avenue, Lynn, last night, each sorely afflicted. The former bemoaned the disappearance of a loved daughter and the latter scathingly denounced a false husband.

Percy St. Clair, an agent for the sale of pianos, with an office in the MacNair Block, corner of Summer and Market streets, arrived in Lynn a year ago from Worcester, accompanied by his wife of seven months. He possessed a good address and refined manners, and before long secured a position with Eugene A. Green, a local dealer in pianos and organs.

While so employed St. Clair in a business way formed the acquaintance of Bertha Colony, the 16 year old daughter of Frank L. Colony, of 34 Cedar Hill avenue. The girl, who is a music teacher and a prominent member of the Christian Church, visited Green's piano rooms, on Market street, for the purpose of purchasing a piano.

She transacted her business with St. Clair, whom she met several times later when making payments upon the instrument. St. Clair called at the girl's home several times, but there was nothing in his visits to indicate that he was not entirely honorable.

The acquaintance between the girl and St. Clair had existed for several months, when one day he informed her that he had prospered to such an extent that he proposed establishing an office. If the plan was realized he desired Bertha's services as a bookkeeper. This information St. Clair also imparted to the girl's mother.

He appeared entirely frank, and, although he made many professions which were probably untrue, he did not endeavor to conceal the fact that he was married. Bertha's mother was averse to the girl leaving home during the day, but her daughter was so pleased with the prospect of earning money in addition to what she received for music tuition that the mother gave way. Several weeks later St. Clair secured an office at 94 Union street, directly opposite the Eastern burial ground, and engaged the Colony girl to assist his wife in clerical work.

For two weeks St. Clair remained on Union street, and then, concluding to locate in the business district of the city he secured a room in the MacNair Block, where he was backed by John A. Greenwood, a local money lender in the same building.

When St. Clair removed from Union to Market street his wife protested against the change, and decided to obtain work elsewhere, which she did, although no estrangement resulted. In fact St. Clair appeared pleased with the change. The Colony girl went to work for him May 26.

When Mrs. St. Clair left the office the girl regretted it very much, and so informed her mother. She felt lonesome, she said.

A visit to the Colony home late last evening by a "Herald" man found the house in gloom, but persistent sounding of the bell brought Mrs. Colony to the door and from her the facts as above stated were learned.

The bereaved mother could scarcely talk, and a camphor saturated cloth about her head gave evidence of the anguish she was enduring. With her eyes filled with tears and her words broken by sobs she told the climax of the story in the following manner:

"Last Sunday, Bertha, with myself and the rest of the children, attended church. As I now recall her appearance she was gloomy and downcast, although I did not especially observe it at the time. She sat through the service as if something preyed upon her mind.

"We returned home and Bertha retired to bed early. Monday morning I called her at 7 o'clock and she arose, but did not make any response. At breakfast she partook of but little food and sat through the meal in silence.

"I asked her what the matter was, and she replied that she didn't feel well. She said she would be home to supper and when she left the house said: 'Good-bye, mamma.'"

Here Mrs. Colony burst into tears and it was several minutes before she recovered herself sufficiently to proceed. Continuing she said:

"Perhaps it is imagination, but as I recall her departure it seems as if she gazed at the house with a singularly sad look. I knew she was a good, Christian girl, and that there was something in her heart that bade her stay, but she yielded to the temptation.

"A little farther up the street from the house she met a man in a carriage, with whom she conversed earnestly for several minutes. I have since learned that it was a young man residing in the neighborhood with whom she was talking.

"She told him that St. Clair wanted her to elope with him and go to Chicago. She also stated that St. Clair had professed to be very wealthy. The young man asked if she was going and she replied that she was not.

"I waited patiently until 10 o'clock Monday evening for Bertha's return and then visited every place in the city where she would be likely to go; but I could not find a trace of her. I returned home with a heavy heart after a vain search of several hours and spent the night weeping, but I did not have the slightest suspicion of the dénouement the next day revealed. Yesterday morning I visited St. Clair's office early, but found it locked, and for several hours I waited on the doorstep.

"At 10 o'clock Mrs. St. Clair, whom I had not met before and did not know, called in search of her husband, and there we learned by each other's stories the truth. St. Clair left home Monday noon and had not been seen in Lynn since.

"To-day, with Mrs. St. Clair, I visited Boston and learned that St. Clair had a \$200 check cashed in a piano store. That was Monday night. He then stated that he intended purchasing a piano. That is the last trace we have of him."

Mrs. Colony finished her recital with another outburst of tears. Mrs. St. Clair states that she knows comparatively little of her husband's life. He married her in Worcester,

to which city he came from Chicago. He has been implicated in several business transactions of a peculiar nature, and was at one time a detective, the deserted wife having a badge formerly worn by her husband, but where he was an officer of the law is not known.

He is 29 years of age, light complexioned, with a light mustache and is good looking. His wife is convinced that he has fled with the missing girl. The two women were together last night to afford each other comfort and solace in their mutual sorrow.

The father of the Colony girl is in South Berwick, Me., and has not been informed of his daughter's disappearance, but will be to-day. The missing girl is very winsome and attractive and remarkably bright; her companions speak in the highest terms of her. The case has been reported to the police.

St. Clair formerly worked for the Brown & Simpson Company at Worcester, and when he started in Lynn he secured several Hallet & Davis pianos. He sold them and accounted for them, and managed to get several additional ones, which could not be found after it was discovered that he had eloped.

No particular effort is being made to catch the rascal.

## Art Journalings.

BY BROTHER THOMS.

WITH the increase of the temperature my control of the English language decreases, and therefore the last few numbers of the "Art Journal" have had worse sentences than usual. But we are so used to this in our office that we pay no further attention to it. It all goes, anyhow. We have in our files an aggregation of rotten English that beats anything in journalism, and an old friend of the paper suggested that we should send an old file up to date to the world's fair as a curiosity.

There appears to be considerable news in the music trade, but we dare not publish it, as it is against the rules of the "Art Journal" to give the news. We leave that to others. During the hot weather we shall publish a series of articles for the satisfaction of the piano and organ trade. They are as follows:

"The cat and its relation to the string and why men that are lynched are strung up."

"Iron plates as substitutes for soup plates in Bowery restaurants, with an appendix by the editor on iron scissors."

"The tone of grand pianos in the Arctic regions."

"Sound waves on Coney Island, illustrated with cuts used in the 'Art Journal' two years after the Flood."

"Ivory; where it grows, how to plant, when to harvest and how to store prior to application to keyboards." (Highly interesting.)

"The pickling process lately adopted in preparing piano hammers for the wholesale trade. Results of same."

"Renewal notes; advice to banks and bankers on discounting piano paper used in automatic pianos. Put up in rolls; 10 cents a roll. Patents discussed. Others disguised."

"The action and its functions; forward and backward and up and down. New movements discovered, such as the in and out necessary when the piano is being repaired." (Very scientific; I wrote it myself.)

"Essay on polish. How to breathe on polish. No expectorations allowed. Rubbing with old handkerchief. Can be used again personally after application of sapollo. Have tried it successfully."

"Organs and their needs. Why no tone can come from organ that has no reed and no pipe. One or the other necessary, together with bellows to produce current of air called wind."

"Agencies of pianos or organs. The rent of store and why it must be paid in advance where new agent has no credit in place where he is not known. Reasons, although none are given."

"Freights and why pianos are shipped to San Francisco and California by freight instead of express. Interview with Adams, of Adams Express."

## Who Is This, Anyhow?

A LETTER has been received here by the Business Men's Association from the gentleman who was here recently negotiating for the location here of an organ factory. The letter announced that the factory will come to Oswego, and the removal of the families of the gentlemen composing the firm to this city will occur as speedily as possible.

The factory, for the time being, will be located in West First street, in the building known as the Hart Building, and will probably remain there till the business outgrows the building.—Oswego, N. Y., "Times."

POSITION WANTED—As piano or organ road salesman for manufacturer; middle aged, experienced, good reference and able to fill a position satisfactorily. Address "Satisfaction," care MUSICAL COURIER.

WANTED—Piano tuners and music teachers to solicit for "Hand's Harmony Chart," which will enable anyone to play accompaniments on piano in 15 minutes' time without previous instruction in music. Nin S. Hand Company, 188 and 184 Wabash avenue, Chicago, Ill.

WANTED—A first-class warehouseman by Cullis & De Vins, 9 West Huron street, Buffalo, N. Y.

WANTED—For Montreal, Canada, a first-class and reliable bellyman who can also do fly finishing. Steady employment. Address immediately, stating terms and references, "Piano," P. O. Box 643, Montreal.

WANTED—A young German with experience and good references wishes a position as salesman in a music store either in this city or in the country. His knowledge of the English language is, however, somewhat limited. Address "K. B.," care of THE MUSICAL COURIER.

WANTED—A good traveling salesman acquainted with the musical merchandise trade to handle as a side line an established, good, selling article on commission. Good reference and state territory traversed. Address A. G. S., MUSICAL COURIER.

WANTED—Live, experienced, middle aged business man, familiar with the piano and kindred trades of America and Europe, desires permanent connection with good American firm. Fine linguist, good talker and writer, hard worker, educated. Best references. Can take an interest. For particulars apply to MUSICAL COURIER Company, New York.

WANTED—A reliable large German manufacturing concern of musical instruments about to establish an American agency needs the services of first-class Western salesman. Knowledge of German language desired. Address "X. A. X.," care THE MUSICAL COURIER.



## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
236 WABASH AVENUE,  
CHICAGO, JUNE 18, 1892.

THE Rice-Macy Piano Company will open a retail wareroom at 268 Wabash avenue and will handle the Rice-Macy piano and the Gildemeester & Kroeger piano. The move is an excellent one for the Gildemeester & Kroeger piano, for the reason that under the auspices of Mr. R. W. Cross, who will have entire charge of the new warerooms, the same piano was introduced to the Chicago public with great success among an excellent class of buyers, and Mr. Cross' extensive acquaintance must prove of decided benefit to the piano as well. The move will also give an outlet for a goodly number of Rice-Macy pianos. The warerooms are favorably located between Jackson and Van Buren streets, and the offices at 46 Jackson street can be rented at a bonus and will of course be given up and the offices of the company removed to the new wareroom. There has never been so favorable a deal made as the deal between the Rice-Macy Company and the parties in Oregon, Ill., where the Schaeffer piano is now made; it can safely be claimed that the deal is worth to the company at the least calculation \$40,000.

The manufacturers' building of the world's fair, in which the music exhibits are to be shown, has again met with an accident similar to the previous one; quite some damage was done by one of our cyclonic winds.

Mr. James E. Healy is the only one to go East from here to attend the meeting of the music board of trade; he leaves to-day and will be gone a week.

Messrs. Roth & Engelhardt are now boring for a well on their premises at Columbia Heights, and will probably be in condition to start the new action factory at that point in just about 10 days.

The following clipping I give for its novelty. It is taken from a Peoria paper:

## Ten Dollars Per Month

And with each Piano we furnish

One Fine Scarf,  
One Dust Cover,  
One Ottoman Stool,  
One Tuning Free,  
One Manufacturers' Warrant, and  
One Agreement that in case the purchaser shall die before the payments are all made the widow or heir shall have FREE OF CHARGE a clear title to said instrument.

## Remember This.

Brown,  
Page &  
Hillman  
COMPANY,

309 — Main Street — 309

One bright young advertising man connected with one of our largest houses suggested that it was a good idea providing the piano was not more thought of than the husband.

Mr. E. E. Perry, formerly with Ludden & Bates, Savannah, Ga., has engaged with the Chickering-Chase Brothers Company in this city as a general traveling man.

Mr. M. J. Chase returned from his Eastern trip on Friday, rather sooner than he expected and mainly on account of the severely hot weather.

Mr. E. W. Furbush was a visitor this week. He is thoroughly satisfied with the showing which the Vose piano is getting in this locality.

Mr. F. E. McArthur, of the McArthur Music House, Knoxville, Tenn., was a visitor in the city this week and bought two carloads of Chicago Cottage organs, through Mr. F. W. Teeple, the representative of the company for that territory, and will have the cars handsomely decorated with flags for shipment to their destination.

Mr. G. J. Couchois, who has charge of New York State for the W. W. Kimball Company, has just returned from a long and successful trip and may stay in Chicago for a while and assume temporarily at least a position on the floor of the warerooms.

Mr. Fred. Chickering, who has been for some time sales-

man with the Mason & Hamlin Company, has engaged with the Manufacturers Piano Company in a like position, and will begin his duties on Monday morning next.

Mr. Chickering has made an enviable reputation and will, no doubt, be fully as successful in his new position as in the former one.

Mr. B. M. Harger, of Harger & Blish, Dubuque, Ia.; Mr. Thos. Taylor and Professor Giles, of the Taylor Brothers Company, Provo City, Utah, were in the city this week.

## LOOK OUT.

A VOLUBLE, well dressed, well posted young man, thoroughly acquainted with the retail piano trade, particularly of Ohio, has been visiting piano manufacturers and supply houses here, representing himself as D. H. Baldwin, Jr. We have before us now an I. O. U. for \$25 signed by him and given to a firm from whom he had asked the loan of that amount. The house in question took the precaution of making an inquiry before paying out the money and while the proprietor was engaged in this mission the young scamp escaped. No doubt he has fleeced some people here in the piano business.

In reply to a telegram to D. H. Baldwin Co., Cincinnati, asking if there was such a man as D. H. Baldwin, Jr., we received a dispatch saying "Emphatically, no."

Look out for D. H. Baldwin, Jr.

## ANOTHER PIANO CORPORATION.

THE firm of Stultz & Bauer, piano manufacturers, have just been incorporated under the laws of the State of New York, the trustees, each of whom takes \$15,000, being Frederick Bauer, Carl Bauer and Henry Stultz, thus making the capital stock \$45,000. The rapid rise of Stultz & Bauer is evidence of the fact that a good piano made by intelligent men and handled by business men who understand the principles of trade can always find permanent success right inside the bounds of this city. There is no necessity to go beyond the banks of the Hudson for success in the piano business, but you must know how to handle it.

This incorporation leads us to some reflections on the status of firms in the piano trade in relation to corporations and copartnership. Very few firms are now left in New York or Boston or in the smaller Eastern points that have not taken advantage of the corporation laws of their respective States. If we mistake not the following firms are all incorporated:

## New York.

Estey Piano Company.

The Wheelock Interests.

We are not aware whether the individual firm of Wm. E. Wheelock & Co. is incorporated, but we believe it is.

Schubert Piano Company.

Stultz & Bauer.

Kranich & Bach.

Steinway & Sons.

Geo. Steck & Co.

Behr Brothers & Co.

Pease Piano Company.

Braunmuller Company.

Mathushek & Sons Piano Company.

Century Piano Company.

Horace Waters & Co.

Jacob Brothers.

Webster Piano Company.

Henning Piano Company.

Cornet Piano Company.

Peck & Son.

Gildemeester & Kroeger.

To these will soon be added the Weber Piano Company.

E. G. Harrington & Co. is also a corporation owned by Leopold Peck.

There are now the following copartnerships or individual firms in the piano manufacturing business here.

Decker Brothers.

J. & C. Fischer.

Solmer & Co.

Behning & Sons.

E. Gabler & Brother.

Decker & Son.

Newby & Evans.

Strich & Zeidler.

F. Muehlfeld & Co.

Hardman, Peck & Co.

This firm is owned by Mr. Peck and a silent partner, the Hardman and Dowling interests having been paid off.

Haines Brothers.

Krakauer Brothers.

James & Holmstrom.

R. M. Bent.

Weser Brothers.

F. Connor.

Ludwig & Co.

Hazeltan Brothers.

The two Brooklyn firms, Otto Wissner and F. G. Smith, are not incorporated, as far as we know.

## Boston.

Among Boston Piano manufacturers we find the following incorporations:

Chickering & Sons.

Hallett & Davis Company.

Vose & Sons Piano Company.

Ivers & Pond Piano Company.

Everett Piano Company.

McPhail Piano Company.

H. F. Miller & Sons Piano Company.

Mason & Hamlin Organ and Piano Company.

Smith American Company.

Guild Consolidated Company.

Woodward & Brown Piano Company.

These firms are copartnerships or are owned by one individual:

William Bourne & Son.

C. C. Briggs & Co.

Emerson Piano Company.

S. G. Chickering & Co.

Daniel Morris.

Norris & Fletcher.

Hallett & Cumston.

The business of Hallett & Cumston is the individual property of James C. Cumston.

New England Piano Company.

The New England Piano Company is the property of Mr. Thomas F. Scanlan, who is the owner absolutely and without incumbrance of all the factories, real estate, &c., and the business, which is also free from debt, except current business accounts for merchandise. Mr. Scanlan has one of the most valuable plants in the piano trade.

The firm of V. Wentworth & Co. is also a copartnership.

## Other Points.

In the other cities and smaller points nearly all the piano manufacturing concerns are incorporated, as for instance:

Wm. Knabe & Co., . . . . . Baltimore

C. M. Stieff, . . . . . Baltimore

Schomacker Piano Company, . . . Philadelphia

Lester Piano Company, . . . Philadelphia

Shaw Piano Company, . . . Erie

Colby Piano Company, . . . Erie

Wegman & Co., . . . . . Auburn

McCammon Piano Company, . . . Oneonta, N. Y.

Waterloo Organ Company, . . . Waterloo

(Manufacturers of the Malcolm Love piano).

Sterling Piano Company, . . . Derby

B. Shoninger Company, . . . New Haven

Brown & Simpson Company, . . . Worcester

Prescott Piano Company, . . . Concord

Jewett Piano Company, . . . Leominster

Marshall & Wendell Company, . . . Albany

We are under the impression that Kurtzmann, of Buffalo; Ahlstrom, of Jamestown, and Boardman & Gray, of Albany, are not incorporated.

Schleicher & Son, of Mount Vernon, are about to remove to Stamford and become incorporated.

With the exception of James M. Starr & Co., of Richmond, Ind., and Julius Bauer & Co., and probably W. H. Bush & Co., of Chicago, we believe every Western piano manufacturing firm is incorporated.

## A Chance.

LIVE experienced middle aged business man, familiar with the piano and kindred trades of America and Europe, desires permanent connection with a good house in any part of the Union. Educated, fine linguist, good writer and talker, hard worker, of strictly business habits but agreeable ways, equally fit for office, road and factory. Offers facilities for reaching foreign markets. Can take an interest. Best references. For particulars apply to MUSICAL COURIER Company, New York



# HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.



## STECK

Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

Makes the Steck the Only Piano that Improves with Use.

## PIANO.

GEO. STECK & CO., Manufacturers.

WAREROOMS:

STECK HALL, 11 E. Fourteenth Street, New York.

F. MUEHLFELD & CO.,

• Piano Manufacturers, •

462 East 136th Street, NEW YORK.

THE WEHLE PIANO,

HONEST, GOOD TONED AND HANDSOME.

There is money for the Dealer in this Piano. Send for Catalogue.

OSCAR WEHLE,

282 NINTH AVE., near 27th St., NEW YORK CITY.

TO THE  
PIANO TRADE.

LUREN PIANO COMPANY,

WE HAVE A LARGE STOCK OF  
Square Pianos of all Prominent Makers,  
IN FIRST-CLASS CONDITION,  
On hand for the Trade at low figures. Also a large stock of  
Carved Legs ready for use.

Should you require anything of this kind it will pay you to call.  
FOURTH AVE., Cor. 25th St., NEW YORK.

DIAMOND HARD OIL POLISH.

Registered. First Premium Connecticut State Fair, 1890 and 1891.

For Polishing Pianos, Organs, Mantels and Furniture of All Kinds.

Wonderful. Works like magic. Anyone can use it. Does no damage.  
Leaves a perfect, brilliant finish. Try a bottle. Nothing like it.

Warranted not to gum or hold the dust. Manufactured by

HARTFORD DIAMOND POLISH CO., 155 Main St., HARTFORD, CONN.

N. B.—Apply at once for agency. Territory being rapidly taken.

The Prescott

HIGH  
GRADE.

UPRIGHT PIANOS

NEW  
SCALE.



Excel in Tone, Touch, Design, Workmanship and Durability.

FOR CATALOGUES AND TERRITORY ADDRESS

THE PRESCOTT PIANO CO.,

ESTABLISHED  
—1896—

CONCORD, N. H.

THE BATTLE IS ON!

We are holding up our end and bound to keep ahead. GET IN LINE. Send for our new catalogue, make your selections and be prepared for the rush.

EXCELSIOR DRUM WORKS,

Headquarters, 923 Locust Street,  
Philadelphia, Pa.

A. G. SOISTMANN, Manager.

♦ ♦ The Missenharter ♦ ♦

AMERICAN EXCELSIOR SOLO AND MILITARY BAND INSTRUMENTS.

MANUFACTURED  
BY  
Harry Coleman,



FACTORY:

204, 206, 208 E. 23d St.  
New York City.

ALSO ONLY PUBLISHER OF THE COMPLETE SERIES OF LANGEY TUTORS FOR EVERY  
ORCHESTRAL OR BAND INSTRUMENT IN COMMON USE.

These valuable works have been recently revised and enlarged by the author, and although the books have been increased one-fourth in size and more than doubled in value the price remains the same—

ONE DOLLAR.

Address all Correspondence to HARRY COLEMAN, 228 North Ninth St., Philadelphia, Pa.

CAUTION.—Every Tutor written by Otto Langey in this country, and every one he has revised and written an Appendix for, will contain his portrait on the title page as a guaranty of genuineness.

A. NILSON & CO.,

No. 29 Tenth Avenue,

NEW YORK.

The Finest Grade Medium Priced

PIANO

Now in the market.

DEALERS WILL DO WELL TO INVESTIGATE.

KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREROOMS:

148 Fifth Ave., near 20th St.,  
NEW YORK.

817 Market Space, Washington, D. C.

22 & 24 East Baltimore St., Baltimore.

JAMES BELLAK.

1129 Chestnut Street

PHILADELPHIA, PA.

BOOSEY & CO.'S

Brass Instruments,

WITH

Patent Compensating Pistons,

ARE THE ONLY

PERFECT BRASS VALVE INSTRUMENTS  
IN THE WORLD.

W. A. POND & CO., Agents,  
25 Union Square, New York.

Catalogue on Application.



MANUFACTURERS OF

Upright Piano Actions,

STATE ST., CAMBRIDGEPORT, MASS.



## Trade in Jamestown, N. Y.

AT Jamestown, N. Y., Mr. M. E. Van Wert, the agent in that place for the Mason & Hamlin, Conover and Schubert pianos, has just taken possession of his new store, 15 West Second street.

The wareroom is large with high ceiling, handsomely decorated and makes a model piano room.

Mr. Van Wert has been a dealer in Jamestown for many years and enjoys the confidence of the citizens to a very gratifying degree. The excellent line of instruments he is handling, both in pianos and organs, the latter the Mason & Hamlin and Waterloo, has insured him a successful business.

Chautauqua Lake and the great Methodist Sunday School Assembly grounds, which are open during the summer months, afford an extensive field for the renting of pianos and organs, as Jamestown is the only large trading point within accessible distance of the summer cottagers who populate the shores of the lake.

This renting business is an item of much importance, both from its extent and as a profitable disposition for second-hand instruments for a portion of the year at least. One firm of dealers estimated that they alone place over 100 each year this way.

Jamestown is rapidly growing in population and wealth, the manufacturing industries being largely represented.

In our own line the C. A. Ahlstrom Piano Works have been established here some years; in fact they were among the first to appreciate the advantages this point afforded, and they have increased in capacity and importance with the growth of the city.

There is always a certain loyalty among the residents of a place to patronize and encourage a home industry, and in the case of the Ahlstrom pianos the citizens of Jamestown, and in fact all through Chautauqua County, have expressed their encouragement by generally preferring these excellent instruments to most any of the ones coming from abroad.

This is saying a good deal, but the facts bear out the statement, and it is more highly appreciated by Mr. Ahlstrom because his competition is with such valuable instruments and sellers as the Sohmer and others that have been mentioned.

There is no question that a very great advantage in selling a piano comes from being able to conduct a customer through a factory, thereby allowing him to inspect the different parts in process of construction; it inspires a certain confidence promoted in no other way. The Ahlstrom people have this advantage and it counts with the trade in their section.

Ford & Relf scored a victory and one they are proud of by placing a Sohmer baby grand in the Sunday school of the Methodist Church a couple of weeks ago.

The first concert in which it was used took place last week, and the beauty of tone and elegance of the instrument created a very flattering impression.

The local musical critic connected with the paper published in the place in writing up the concert wanted to say something, and wrote that the instrument was pitched too high and that the basso of the concert company furnishing the program was obliged to change two of its numbers.

Sohmer & Co. in answer to a letter on the subject wrote that the piano was tuned at their regular pitch. The basso's range was evidently limited to a few low tones.

An amusing incident occurred in the wareroom of one of the dealers, and illustrates a side in piano selling not known on Fourteenth street or Fifth avenue, New York.

A farmer with wife and young lady friend, as pianist, came in to buy a piano. The pianist took her place at the instrument, the old gentleman and lady on each side, then producing copies of the Gospel Hymns they sang "Hold the Fort," "Let the lower lights be burning," &c., for at least a half hour and then upon consultation decided that the instrument (and it was a good one) did not quite "cord" with their voices, and the dealer missed the sale.

## Obituary.

## George Hagemeyer, Sr.

George Hagemeyer, Sr., the wealthy and extensive dealer in rosewood, mahogany and veneer woods in this city, who lived at 107 Kent street, Greenpoint, died of heart failure on Tuesday, June 14, at the Mountain House, Cornwall-on-the-Hudson. He was 36 years old, and for several years had been a trustee of the Greenpoint Savings Bank. When he was 17 years old Mr. Hagemeyer met with an accident which necessitated the amputation of his left leg. More than 20 years ago he took up his residence in Greenpoint and became a member of St. John's Evangelical Lutheran Church. A year ago he became conscious of the fact that he was likely to die suddenly, and he made a will giving the bulk of his estate, which is valued at several millions of dollars, to his wife, and leaving the children also well provided for.

Mr. Hagemeyer was widely known in the piano trade,



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having for many years figured as one of the leading supply men in this particular line, and those with whom he came into personal contact will regret to learn of his death. The business will continue without interruption.

## Summer Small.

On Sunday afternoon, June 12, about 2 o'clock, Summer Small passed quietly away after an illness of three months or more. Mr. Small had lived in Northboro, Mass., about 20 years, coming here from Hudson and engaging in the manufacture of piano sharps, which he carried on for several years. He has held the office of selectman, assessor and water commissioner. The latter office he resigned last March on account of his failing health.

In 1886 he was sent by the Republicans as representative to the Legislature for the Twelfth Worcester district. He always worked earnestly for the cause of temperance. He leaves a son in Baldwinville and three daughters; also an aged widow.—Worcester "Spy."

## Augustus G. Ibach.

Augustus G. Ibach, who died in Philadelphia on June 11, aged 53 years, was a well-known builder of church organs. He was a native of Allentown, but for over 30 years had been a resident of Philadelphia, having his factory at 1132 Fairmount avenue. His mother's death at the age of 87 years occurred a week ago. The deceased learned his trade in this city. Many of his instruments are in churches in Eastern Pennsylvania. His only daughter was to have graduated from the Girls' Normal School this week. An uncle of the deceased was J. Lawrence Ibach, the famous blacksmith astronomer of Newtown, Lebanon County, who died a few years ago. The remains will arrive in this city to-morrow evening, and will be interred Wednesday afternoon. Four sisters and three brothers reside in Allentown.—Philadelphia "Ledger."

## Communication.

CLARKSBURG, W. Va., June 18, 1892.

Editors Musical Courier:

I SEE you have published a notice from the Clarksburg "Enquirer" of May 24 in regard to the sale of Stone pianos. Believing you do not wish to do any one an injustice and only mean to help legitimate trade, I wish you would correct your report. The five instruments sold on that street have been placed during the past two years, and only one of them was a Stone piano, and it was just what the lady bought. No deception was practiced in making the sale and she only paid what it was worth. The price mentioned in your report was not the actual price. I have been selling pianos and organs for 10 years in this part of West Virginia and have always made it a special point to represent instruments just as they are. I approve of your fight against stencil goods, but I think you should get at facts and not write an article that is calculated to do legitimate trade an injury. If our friends in the newspaper business write a puff (as they consider it) and publish it we are not responsible for what it contains.

I have not written this for print, but I hope you will gather from what I said the facts and make such corrections as you think are right, and oblige

Yours respectfully,

CHAS. F. THOMPSON.

The item from the Clarksburg "Enquirer," to which Mr. Thompson refers, was to the effect that he

had within a few months sold a number of Stone pianos at \$500, and it was natural that we should comment on the manifest injustice of such transactions. We gladly publish Mr. Thompson's letter, but think that he should be more careful of the material he furnishes his local newspaper men with for puffs (as they consider them).—[EDS. THE MUSICAL COURIER.]

## Grant Monument Subscriptions.

THE following is a list of subscriptions to the Grant Monument Fund, secured by the Committee of Importers and Manufacturers of and Dealers in Musical Instruments and Merchandise.

J. HOWARD FOOTE, Chairman.

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of Committee.

New York, June 16, 1892.

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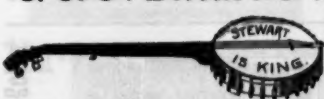
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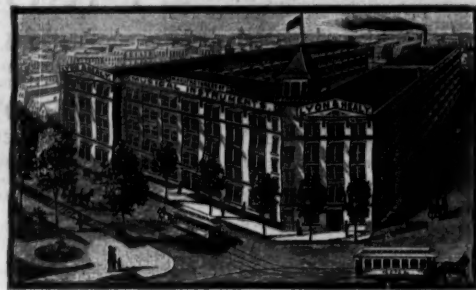
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## FAILURE

OF THE

## Savannah Piano Company.

THE failure of Gustav Kiesling, known as the Savannah Piano Company, Savannah, Ga., is announced in the "Morning News" of that city, June 15, as follows:

The Savannah Piano Company, formerly the Davis Piano Company, is in the hands of a receiver. A. Minis, Esq., yesterday foreclosed a mortgage against the concern for \$3,041.18, and was joined by Maj. John Schwarz for a debt of \$1,318.32 for rent, and by W. Hozelberg for \$265.42 on open account.

A petition was filed in the Superior Court yesterday morning by the claimants asking for the appointment of a receiver to take charge of the assets of the company and dispose of it for the benefit of the creditors. Judge Fallgait appointed Mr. Minis temporary receiver, and he at once took charge of the establishment.

The Savannah Piano Company has been run by Mr. Gustav Kiesling, who lost considerable money in the failure of the firm of Davis Brothers. He bought the stock of the defunct concern and was trying to retrieve his losses by carrying on the piano, organ, music and fancy stationery business. The dull times were against him, however, and he could not meet his calls. The total assets and liabilities of the concern are not known. Much sympathy is expressed for Mr. Kiesling in his trouble.

As much as can be garnered from Savannah tells us that the company owed D. H. Baldwin & Co. about \$1,800 and the Brown & Simpson Company about \$650. August Pollmann, of this city, is a creditor for \$75.

The business was to have been transferred to Mr. George Blumner, the manager, who was at work reorganizing the concern, who was not aware of the existence of this indebtedness of \$3,041 due by Kiesling to Minis. The total liabilities will run to \$9,000, and we believe we are justified in stating that not one outside creditor will get one cent.

The Davis Brothers transaction will be repeated on a smaller scale, and it is well known that the outside creditors in the Davis case lost every cent.

Until some laws are passed by the State of Georgia to protect outside creditors, dealers in pianos, organs and musical instruments who may ask for credit cannot feel surprised if it is refused them.

What Mr. Blumner's next step will be can be found in due time chronicled in these columns. The probability now is that he will start for himself entirely free from alliances.

## Diamond Polish.

THAT Diamond hard oil polish, made by the Hartford (Conn.) Diamond Polish Company, is securing some of the best kind of testimonials from piano men who have used it. This polish polishes, revives and cleans pianos, organs, violins, guitars and anything having a polished, varnished or oiled surface, removing the fume or bluish cloudy appearance that disturbs piano men.

Among their testimonials we find letters from L. Barker

& Co., Hartford; G. L. Wild & Brother, Washington; Rogers & Wilson, Goshen, Ind.; A. B. Seavey, Saco, Me.; Spencer Lane, Brockton, Mass.; Taggart & Chamberlain, Salt Lake City, and a whole lot of furniture men.

There must be virtue in an article thus recommended by those who use it.

## N. A. P. and O. T. N. Y.

OWING to the storm which made the evening of June 14 a most pleasant one to remain at home, the meeting of the National Association of Piano and Organ Tuners of New York, which was set for that evening, was so meagrely attended that no business was transacted and it was resolved by those present to postpone the general assembly until September 27. There was an informal talk of a general convention to be held in Chicago during the time of the Columbian Exposition, where the New York and Illinois associations could join forces and invite tuners from all parts of the country, and it was decided to make every effort in this direction. The headquarters of the New York organization will remain for the summer at Mason & Hamlin Hall, 158 Fifth avenue.

## Davies Is Stencil.

WACO, Tex., June 18, 1892.

Editors Musical Courier:

Please tell me in next issue of your paper something about a piano called Davis & Son.

Is it a legitimate piano or is it a stencil fraud? If there is no such factory kindly tell me who makes it. Thanking you in advance, I remain, yours,

W. J. SINCLAIR.

There is no Davies & Son piano factory in this country, and therefore a Davies & Son piano is a stencil fraud, a low grade, common, ordinary piano that has no musical value whatsoever. We are unable to state who makes it, but it makes no difference who does: a stencil piano is 'way low down trash, no matter who the maker may be.

## Stencil Organ.

WINSTON, N. C., June 16, 1893.

Editors Musical Courier:

We are obliged to come in competition here with an organ marked "Ludden & Bate Southern Music House." There is no name on it. Eleven stops, price, \$120, guaranteed to be a first-class organ. Can you give us any light as to who makes it and how it is that any stencil can be worth the money? Yours, &c.,

STANDARD MUSIC COMPANY.

Such an organ is a stencil and is worth about \$25, although it has no musical value at all. We care not who the maker is and it makes no difference, as we are merely judging the organ as a stencil organ. We are surprised to find the Ludden & Bates Southern Music House willing to put its name on such a box,

and this is one of the most remarkable features of this stencil business, viz.: That great houses are content to put their valuable names on the vilest, meanest stencil pianos and organs.

## Flanner's Announcement.

I BEG to announce to the musical public that I have opened my new music warerooms, 215 Grand avenue (the Merrill Building), and you are cordially invited to attend the grand opening, to take place June 23, 1892. I have endeavored to fill the wants of a large majority of our citizens and have spared no expense in opening up a complete music house, where everything in the line of music and musical instruments can be obtained. My stock will consist of the best and leading pianos and organs in this country, and a complete stock of sheet music and books of all the publishers, and musical instruments of every description. I will also keep a large and fine line of piano stools and scarfs and every imaginable article which is kept in a first-class music house.

I have been fortunate in securing the agencies for the best banjos, guitars, mandolins, zithers and brass and stringed instruments that are manufactured, and I have made large importations of violins, strings and such goods as can be bought in Europe to best advantage. It will be my aim to cater to the trade of our best people as well as to the public in general, and my prices on all goods will compare favorably with those of large houses in Chicago or in any of the Eastern cities. Soliciting your patronage, I remain, very respectfully,

JOSEPH FLANNER.

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Mr. John W. Nau will have charge of the sheet music department. Messrs. Odenbrett will have charge of the tuning and repairing department.

## Business Rushing.

AT the McCammon piano factory business is so rapidly increasing that the order was given recently to increase the hours of labor from 10 to 12 for all employed therein, to go into effect to-day. In addition several new hands will be employed as soon as they can be secured. The closing of several large contracts with Western dealers and the general demand for these excellent instruments is the immediate cause for the new order of things. It will be gratifying news to every Oneontean, as a just pride is taken in the success of this enterprise in our midst.—Oneonta "Star."

—Mr. Albert Krell, Jr., of Cincinnati, is making a successful trip to the Pacific Coast. He will be in San Francisco on the 18th inst. From there he goes to Portland, Ore., and returns over the Northern Pacific Railway.

—Young Romeo Morceaux, the 14 year old lad who committed a burglary at Wilbur Waring's music store in Brooklyn about a month ago and who subsequently jumped his bail, was recaptured on the 13th inst. by Detective Deleahanty and has been remanded to await the action of the grand jury.

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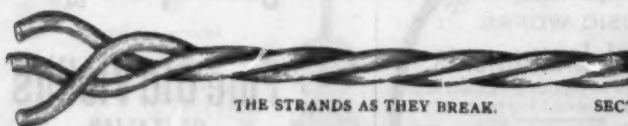
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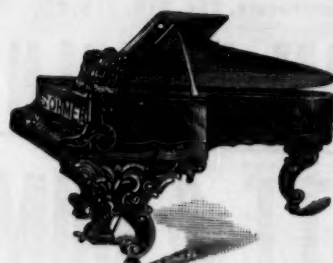
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